

Dave  
COMICS

# DOCTOR WHO

MAGAZINE

New Look!  
New Features!

ISSUE 250 • 9 April 1987  
UK £2.90 • US \$5.99

A

5

0075

9 720951 40075

9

**FREE!**  
Double-sided  
poster



## Scoop! **ELISABETH SLADDEN**

Journalist Sarah Jane Smith  
reports from the front line

Berry Letts • DWM: The True Story  
Genesis of the Daleks • Deep Space Nine

# THE DALEKS



**M**agazines are generally reviewed, redesigned or relaunched for one of two reasons. Because sales are falling, and a publisher recognises that their product isn't 'talking' to its own audience, or because a title's marketplace has been invaded by similar magazines, and the competition must be fought with new gimmicks or fresher content.

Happily, however, neither of those factors have motivated our own new look; our readership is at its highest for ten years, and more of you have responded to our recent 'Reader Survey' than ever before. Doctor Who coverage seems to be becoming increasingly thin on the ground in general sold titles, too, so we can hardly say that anyone is cutting across our territory.

So, we've decided to freshen up our look and content simply to keep the magazine as good as it can possibly be. We've set out eight new goals to provide the very best in Doctor Who writing and information, and broadened the horizons of all our features to offer a wider range of both written and photographic material. Why? Well, just because everyone here has read *DWM* since the start, and that's what we'd want to see.

That said, this month we also take some time out to look back at the history of the magazine and its role in the life of Doctor Who fans everywhere. We've tried to avoid empty self-congratulation, and subject the magazine to the same kind of intelligent analysis that any other aspect of the series might receive in these pages. Then again, perhaps our own prejudices may prevent that from being completely true, simply because we all love and believe in the magazine as much – it would certainly be a much poorer product if we didn't.

So, with the promise that it won't happen again until issue 500, I hope you'll forgive the indulgence of both our lead feature and our comic strip, and enjoy this packed special edition.

Now, about that Star Trek Magazine...



**Editor Gary Gillatt**

**Assistant Editor Alan Barnes**

**Designer Paul Vyse**

Thanks to Jersey Studios, Michael Bennett, Steve Morris, David Broad, Books United, Brighton Cine, Barry Letts, Andy Martin, Steve Morris, Paul Hickey, Adrian Reginella, Gary Russell, Elizabeth Stokoe, Vicki Thorne, Hayley Jones-Walter, Marie Wiggin, Mark Wyman, BBC Books, BBC Video and Virgin Publishing. Apologies to Michael Powell and Ernest Prendergast.

This issue's contributor photos should be sent on a postcard or basis of a signed licence, clearly marked with the competitor title. Doctor Who Magazine, Marvel Comics, Peter House, Doctor Who Books, Virgin Books, The Paragon, Turnaround Media, Kestrel T.V.U., Empire.

Articles must arrive by second post on 7 July 1997.

For details of current subscriptions rates, see page 42. For display advertising contact Creative Media Sales Ltd, tel. 0171 407446.

# In this issue . . .

**"We could sell a million a month in America . . ."**



"I was sick off or the set of *Babylon 5*"

**Disappearing 26**

**Gallifrey Guardian** 4

**Comic Strip A Life of Matter and Death** 13

**Shelf Life** 32

**The DWM Archive Genesis of the Daleks** 34

**Out of the TARDIS! Barry Letts** 42

**The Life and Times of Jackie Jenkins** 44

**Timelines** 45



**Doctor Who Magazine** Issue 500. Published by Marvel Studios, a division of Trans World Entertainment. © 1997 Doctor Who Magazine. Printed in the United Kingdom. ISSN 0952-6222. Postage paid at Newark, NJ 07850. Postmaster: Please address changes in delivery, non-delivery or undeliverable mail to Trans World Entertainment, Marvel Studios, 1000 Broadway, New York, NY 10018. All Doctor Who material © 1997 TWC. All Rights Reserved. No portion of this publication may be reproduced without permission of the publisher. The general manager responsible for submissions is Alan Barnes. Any held material in the possession of TWC and not for publication will be returned to the author. Trans World Entertainment, Marvel Studios, 1000 Broadway, New York, NY 10018. No responsibility is accepted for unsolicited manuscripts, photographs or artwork. Please include a self-addressed, stamped envelope for return of manuscripts. Address correspondence to Doctor Who Magazine, Trans World Entertainment, Marvel Studios, 1000 Broadway, New York, NY 10018. Tel. 0171 407446. Fax 0171 5860 0080. E-mail: [DWM@virgin.com](mailto:DWM@virgin.com).

# Gallifrey Guardian



#### **Fourth Doctor returns in series of NZ pensions ads**

# Tom Baker back in the TARDIS!

**T**om Baker has reprised his role as the Fourth Doctor in a series of television commercials currently screening in New Zealand. For the series of eight advertisements, produced by Tiger Films for New Zealand Superannuation Services, both a full size replica police box and a TARDIS console room set were constructed from original BBC design plans.

In the advertisements, the Doctor – wearing the burgundy-coloured coat and cap of his later years – encourages viewers to ‘plan for the future’. Each commercial features an electronic version of the Doctor Who theme tune and begins with a “time tunnel” graphic sequence closely based on the opening titles to last year’s TV classic.

In all eight promotional films have been made ranging from 15 seconds to one minute in length. Three days filming took place between 21 and 23 January both in studio and on location at the pass of Auckland's Mount Egon.

The ads directed by John Toon are supported by radio and print media counterparts.

Both the police box prop and console room set have been put on public display at the New Zealand Superannuation Services offices in Northgate Auckland. The company's operations manager has said that if the commercials run a success, Baker may be invited back to appear in a second series of ads later in the year.

You'll be able to see images from the adverts and work on set in the next *Galley Guardian*.

"Who's being paid  
to act here?"

**Paul Scoones was on set for Tom's return to the console ...**

**E**ating a file stable in suburban Auckland, and seeing the lights, numbers and protection personnel clustered around a case-packed replica of the TANDEM console room, the files being transported back to BBC TV Centre (page 166). Moments later, when Tom Baker arrived on set, the illusion was complete.

Although the result of casting has given way to short silvery hair, Tom's toothy grin and gleaming gaze were still as vivacious and, once immersed in his Steamer Eighties coat and scarf, was even more amiable than the Doctor.

This was the first of a three-day shoot. As the first rehearsal commenced, Tim dragged effortlessly back into character, enthusiastically offering opinions regarding his lines and movements. The console's central column was designed to rise and fall, but the reaction produced only a squeak. Efforts were made to re-read this bit, after a couple of utterances Shakespearian lines were relayed by the action. Tim lost his patience and declared, "What's being paid to act - me or the machine?" The control column remained stationary for the rest of that day's filming. In the end, reinforcement was used to raise it even to the shoulders of Tim. Tim had a lot of trouble remembering the names, and several re-takes were required. Tim had to get the pronunciation correct, as an untrained graphic designer like me. The concept was stayed in note memos in the console memo pad.

Towards the end of the day, Tom's energy was visibly flagging and, as soon as he was given the all clear, he wasted no time in changing out of his uniform and trundled back to his hotel, shedding the coat which made him feel so acutely so very uncomfortable.

*Issue 50 of TSV, the fanzine of the New Zealand Doctor Who Fan Club, has further coverage of the convention. Write to: TSV, PO Box 7061, Waterloo St, Auckland, New Zealand.*

## BBC sued over 'lost' big screen *Who* adventures

A consortium of would-be filmmakers are preparing to sue BBC Worldwide after a deal allowing them to make Doctor Who movies for theatrical release was allegedly reneged upon.

On Friday 14 February a group known as *Dalekways* made it known that a writ had been issued in the High Court that day laying out the consortium's claim for compensation - estimated to total some £15 million - from Worldwide, the commercial arm of the BBC. *Dalekways'* prime movers

taking? that Worldwide had made with Delcammays

The group claim to have been on the verge of signing British actor Alan Rickman (Die Hard, Robin Hood Prince of Thieves) etc in the lead role and to have gathered support from noted director Leonard Nimoy (Star Trek), music personalities such as Bryan Ferry and, most significantly, prospective coproducer Lumière Pictures. Their project allegedly "obstructed and delayed". Collymore have initiated legal action in the hope of recovering not merely the £1 million they are said to have spent on pre-production costs but an additional £14 million - which they estimate to be the profit they would have made on the three feature films.



that would have resulted from the rights purchased.

Mary Collins, spokesperson for BBC Worldwide told **DWHD**: "We have masked a wif; its content is currently being considered - but it will be

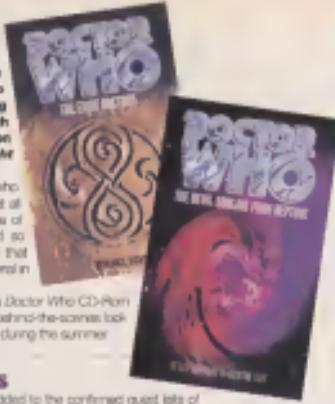
**DW&M** will continue to follow the case as it develops.

## Merchandise news

The covers for the first books in the BBC-produced range of Doctor Who novels are shown here, both featuring computer-generated images – although an Astaire Pearson painting of Roseanne will appear on the back cover of *The Eighth Doctors*.

BBC Books has asked us to inform readers who have sent in story proposals to their offices that all submissions will be read, but a recent change of staff has meant that replies have been delayed so please be patient. They have also confirmed that they will not be releasing any Doctor Who material in December.

DST Multimedia has tentatively scheduled a Doctor Who CD-ROM release for October – we'll bring you a special behind-the-scenes look at the development and content of this project during the summer.



## Conventions & Events

The previously elusive Tom Baker has been added to the confirmed guest lists of both the Remembrance '97 Convention in April [details p.68-69], Avonmouth-Lynx CDL7 DVD, and Mantonicon 5 in May [details p.22 Seven Ages, Noddon, Rochdale CDL2 2RL]. The latter will also feature (subject to confirmation) Lalla Ward, Mary Tamm, Colin Baker and Matthew Waterhouse. MC for the event will be **DWM's Gary Gillatt**.

Sophie Aldred will be on hand to sign autographs and chat to fans at the Bradford Classic Sci-Fi Mart at the Penzington Hotel in Bradford on Saturday 29 March.

## Outside the Spaceship

compiled by Bennett May

**Television** The major event this month is the launch of Channel 5 on Easter Sunday. Unconventional reports suggest that the 50-minute real-life drama, *Beyond Fear*, starring Sylvester McCoy, may be the first of many programmes to air. Sylvester plays Michael Sims, the kidnapper of estate agent Stephanie Slater, played by Gina McKee. Meanwhile, Mary Tamm has recorded a guest appearance for the seventh series of *Wheatsheaf*, to be rewatched by ITV in the autumn. She has been cast as a Yorkshire lass named Marilyn, appearing in her agent's office for the first time in her career since she had to assume a regional accent! Matthew Kilkenny's *Overdrive* (see DWM 245) aired very poorly in its first few weeks opposite *EastEnders*. Shown only in ITV's North East region, this drama concerning an ex-tool-hunter turned her own personal less than 300,000 viewers and seems likely to be cancelled.

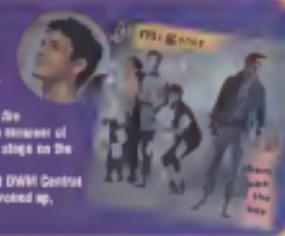


Oni, scary! Sophie Aldred in *Beyond Fear*

**Film** **Margaret O'Brien** has been cast as Mrs Lowenstein in *Lend Me a Tenner*. It's directed by David Leland (*Watch Your Head!*), it concerns three women who join the lead army during the second world war. Shooting commences on 10 February. **Horror** *Ice Blooded* (Paul McGann project *Downside*) is expected to look more like an expensive Hollywood picture library to a talented crew, many of whom worked on *Alucardus*, *Impulse* and *Stargate*.

**Academy** Original series *Academy* *Verity Lambert* was one of the first four recipients of a British Film Institute Fellowship in recognition of her contributions to television (the others being Michael Parkinson, Lynda La Plante and Alan Yentob). The presentation was made at the opening of the 1997 Festival on 6 February.

**Obituaries** **Nicholas Mallett**, director of *The Trial of a Time Lord* Parts One to Four, *Peridot Rows* and *The Curse of Fenric*, died in January. An appreciation of Nick's Doctor Who work will appear in these pages soon. **David Soskin**, a Swampland in *The Power of Kroll*, passed away on 21 December 1996, aged 62.



## Back to haunt him . . .

**R**oger Allam (Eric of Liverpool) has returned to us (as the Doctor number eight). Paul McGann, once 'enjoyed' a sort-of-somewhat career as a pop star. With his brother Joe, Stephen and Mark, he formed one quarter of The McGanns, whose first single *Shame About You* went straight into the charts at #1, went nowhere. In the interests of 100%, *Mock* used *Gold* on the record, but Paul took centre stage on the July 8-side *Real Light*.

'We've been playing Paul's realistic triumph all week at DWM Central – we can't get enough of it – so all together now: "He's wicked up, been chained down . . ."

## Collectors' Wages

DWM's price list includes the following (check DWM 245 for details):

14 April

**Rebel Rydelman** *3d Black Stripes* (Rebel Rydelman Pictures £11.99)

**Rebel Rydelman's Return to Devil's End** (revised) (Rebel Rydelman Pictures £12.99)

17 April

**Rebel Rydelman's Return to Devil's End** (revised) (Rebel Rydelman Pictures £11.99)

12 May

**Rebel Rydelman's Eye of the Beholder** (revised) (Rebel Rydelman Pictures £11.99)

18 May

**Rebel Rydelman's The War Machines** (Includes 'lost footage') (First Doctor: Rev. E. Polley) (BBC Video £11.99 (VHS))

**Rebel Rydelman's The Eighth Doctor** (Directed by Terrence Dicks) (Eighth Doctor) (BBC Video £10.99)

**Rebel Rydelman's The Eleventh Doctor** (Directed by Justin Richards & Andy Lane) (Eleventh Doctor) (BBC Video £10.99)

2 June

**Rebel Rydelman's The War Machines** (Includes 'lost footage')

(First Doctor: Rev. E. Polley) (BBC Video £11.99 (VHS))

**Rebel Rydelman's The Eighth Doctor** (Directed by Terrence Dicks) (Eighth Doctor) (BBC Video £10.99)

**Rebel Rydelman's The Eleventh Doctor** (Directed by Justin Richards & Andy Lane) (Eleventh Doctor) (BBC Video £10.99)

18 June

**Rebel Rydelman's Argene** (revised) (Directed by Justin Richards) (Bermoc & Rosalind) (Virgin Books £4.99)

7 July

**Rebel Rydelman's Familiar Silence** (Directed by Jon Blum & Kate Orman) (Fourth Doctor & Sam) (BBC Books £4.99)

**Rebel Rydelman's The Haunted Game** (Directed by Steve Lyons) (Second Doctor: Ben & Polly) (BBC Books £4.99)

17 July

**Rebel Rydelman's Beyond the Sun** by Matthew Jones (Bramco & Jason Kane) (Morgan Books £4.99)

4 August

**Rebel Rydelman's Panel** (Seventh Doctor & Not) (BBC Video £11.99 (VHS))

**Rebel Rydelman's The Revenants** (Directed by Mark Morris) (Eighth Doctor and Sam) (BBC Books £4.99)

**Rebel Rydelman's Silence in Command** by Gary Russell (Sixth Doctor and Mori) (BBC Books £4.99)

**Audie White** (Peter Davison records an abridged reworking) (Fifth Doctor: Adric, Tegan & Nyssa) (BBC Audio £7.99 (2CD))

11 August

**Rebel Rydelman's Edge of Evil** by Diane Storni (Bramco & Jason Kane) (Virgin Books £4.99)

21 August

**Rebel Rydelman's Edge of Evil** by Diane Storni (Bramco & Jason Kane) (Virgin Books £4.99)

1 September

**Rebel Rydelman's Genesis** by Paul Leonard (Hounds Doctor: Rose, Kit & Grunt) (BBC Books £4.99)

**Rebel Rydelman's The Millennium Tremor** by Christopher Ball (Fifth Doctor: A. Peri) (BBC Books £4.99)

**Rebel Rydelman's Silence in Command** by Gary Russell (Sixth Doctor and Mori) (BBC Books £4.99)

**Audie White** (Peter Davison records an abridged reworking) (Fifth Doctor: Adric, Tegan & Nyssa) (BBC Audio £7.99 (2CD))

18 September

**Rebel Rydelman's Dawn** by Lawrence Miles (Bramco & Jason Kane) (Virgin Books £4.99)

6 October

**Rebel Rydelman's Fall From Grace** (Story of Decay: Whores, Gals) (Fourth Doctor: Rose, Kit & Adric) (BBC Books £4.99)

**Rebel Rydelman's War at the Gates** by John Ped (Eighth Doctor & Sam) (BBC Books £4.99)

**Rebel Rydelman's Cheeky After** by Mike Tucker & Robert Perry (Fifth Doctor: B. A. Peake) (BBC Books £4.99)

**New Doctor Who: Rose of Lips** by Justin Richards & Andrew Martin (BBC Books £5.99)

**Ed Van Sickle's Doctor Who Multimedia** (DWB)

18 October

**Rebel Rydelman's Despair** by Gary Russell (Bramco & Chris Davis) (Morgan Books £4.99)

3 November

**Rebel Rydelman's Response or Reuse** (Colin Baker reads an abridged reworking) (Sixth Doctor & Peri) (BBC Audio £7.99 (2CD))

20 November

**Rebel Rydelman's Critical Designs** by Simon Baker-Jones (Bramco) (Virgin Books £4.99)

DWM, Doctor Who's official flagship, has now notched up 250 regular issues - not to mention umpteen Specials, Yearbooks, Poster Magazines... Stephen Cartwright yanks 17 years' worth of back numbers from beneath his bed - and presents the secret history of the comic magazine that became an institution in itself...

**I**t's not the sort of statistic that has many useful applications, but here it is anyway: DWM has now been published for longer than Doctor Who itself has been running when its self-styled "Fandom First Issue" was the new-stand in October 1979. On reflection that week, City of Doctor Who's then editor, Strange Doctor Who, in his first viewing figures, noted standing a meagre £10k-up passed by an ITV drama, thus was a test indicative of a period of immense and unparallelled popularity for the programme and its spin-offs. And old salts of the Doctor Who Appreciation Society were three years old, and still largely unknown beyond the college circles where it had sprung up. Number one in the single sheet were The Police with Message in a Bottle, and Young, Madmen, & Dangerous. John Major was the most recent nothing to the world at large. Even when TV wasn't on the air, Britain had only three television channels. Current DWM editor Gary Gillatt was eight years old, and a BBC production unit manager called John Nathan-Turner was forever only to the most meticulous account of Doctor Who's history.

That "Fandom First Issue" (closely followed by a "Strach Second Issue" and a "Throbbing Third Issue") offered free pull-down transfers which could be added to the two full-colour strips depicting the Doctor and his Companions, and boasting foot-thickened or a padded border, was a spartan affair. Alternatively they could be transferred to bedsheet doon and schoolbags to much parental consternation. Owners of issue 1 will be pleased to find that we can congratulate themselves on what the Doctor Who Appreciation Society would consider as a very nice bit of capital investment - their hand-sold £10p purchased them a collector's item which can nowadays change hands for around £25.

# (and then some)



Prospective readers of issue 1 were also invited to put with their money by "A Letter from the Doctor", the first ever *Doctor Who* comic strip, and a fact file on William Hartnell (subsequent issues in this series worked through the roll-call of Doctors and companions before moving on wholly in the direction of such random luminaries as Brigand Hig and Demond Arachard). Most enticing of all for fans eager to learn more about the history of their favourite show was an introductory article which prefaced an issue-by-issue feature on each *Doctor Who* story from the beginning. Although these were primitive by the standards of today's exhaustive *DWM* Archive, consisting of no more than a plot summary and a cursory closing remark, in those days they were lifelike to *Doctor Who* fans everywhere. In today's age of video satellite, programme guides and across-the-board revitalisations, it's easy to forget that in 1979 – only the most privileged of London's inner circles had read the plot of *The Aztecs* or *The Sontaran Experiment*, let alone seen any photographs from them.

"We didn't really know much about *Doctor Who*," remembers Paul Neary, one of *Doctor Who*'s original comic strip artists, "but I liked the character, and Tom Baker in particular. The emphasis to start with was very much on the strip. Dex Skinn, the original editor, was essentially a contact man, and right from the beginning he was laying out the pages so that they could be collected together easily as an American reprint edition."

"One of the first decisions we took was to contact the *Doctor Who Appreciation Society*, and Jeremy Bentham began to get involved with suggesting feature pages. To begin with, we really had no concept of all this intricate *Doctor Who* information, and the magazine needed an awful lot of knowledge that we simply didn't have, which is why Jeremy was so helpful." Feature writer Jeremy Bentham recalls the beginning of his involvement in *Doctor Who Weekly* with great clarity. "Essentially Dex Skinn had an agreement with the BBC via Graham Williams to do a *Doctor Who* magazine, and there was support from Tom Baker in the initial promotion of it, all of which had been negotiated at the *Worldcon* convention in Brighton in 1979. But they had no writers! Dex got in touch with me, and out of that came the promise to provide three features per issue."

Some of the magazine's early content would doubtless nose a few eyebrows today. The *Doctor Who* letters page (originally called *Who Goss*), and subsequently adjoining in such similar triumphs as *To the TARDIS*, *Twelfth and, of course, Pick of the Pugnacious*, was replete with photographs of young readers posing proudly next to home-made TARDISes and cardboard box 10s; while earnest correspondence about the series was predictably non-existent. Galahad Guardsman, too, was not always the serious-minded news page we know and love today. Originally,

items of genuine *Doctor Who* production news were interspersed with random snippets about the show's history (Kit Pedler's original conception of the Cybermen, an account of Patrick Troughton's antics on a 1973 Pebble Mill interview, or a single column entitled "*Doctor Who's Roots Revealed!*") – a subject which these days a *DWM* hack would have difficulty squirming into a six-part series of features, together with strangely punchline-free intergalactic weather reports from the Cab Nebula. In keeping with its commitment to appeal to a younger readership, *Doctor Who Weekly* also launched a UNIT club whose members received a badge, a membership card and the solution to Security Codes Green and Red, in which top-secret messages ("Beehive of Kryneads in your cockpit patch!") were printed each week alongside a *Kiss Your Zzzzyg* feature and a rousing live-drawing of Sergeant Beemas.

"Initially they had very big hopes for the *Weekly*," says Bentham. "Gone Who was still selling high on the great success of Tom Baker, and *Doctor Who* material was always popular in *Starburst* magazine, which was owned by Marvel at the time. But when the sales piled off after about twenty issues, they decided that possibly they weren't pitching the magazine low enough, and so they made a determined effort to go down the kiddy path..."

**A**t its first few months of success, financial problems within Marvel had begun to bear heavily on *Doctor Who Weekly*, and instructions came from above to cut spending and aim for a younger readership. In the quest to save money, for a few weeks the magazine was unhappily dominated by pages on end of reprinted TV Century 21 comic strips, apparently reproduced in smudgy black-and-white, while a series of substantial horror strips from ancient 1950s US comics like *Amazing Fantasy* were doctored down to pad out the magazine under the derby pasted-in title of *Doctor Who's Time Tales*. These twist-in-the-tale yarns about the dangers of time travel were outmoded in tone and purringly out of place in the comic, hitting an all-time low one week with some desperate cut-and-paste updating to change "the Suck crisis" into "the Icarus case" in a doomed



## FANTASTIC FACTS!

Skimming through 250 issues of the regular magazine, and assorted specials, the DWM devotee is constantly surprised, amused – and sometimes even shocked. Join us as we delve deep into our filing boxes ...

### Doctor Who Weekly Issue 4

7 December 1979

Doctor strikes when certain copies go out with the last two pages of back-to-strip. Return of the Daleks transported, for thousands of readers, the strip now concludes on a different newspaper. The trattoria. Kukl (who seems to be a page earlier) gets up and exacts revenge on the Daleks.



(who have just been destroyed). Similar calamities befall Professor's *Day* (*DWM* 107 December 1985). Episode Two of *Xile and Tide* (*DWM* 146, March 1989) and The *Cosmopolitan* companion 15 years later. Seemingly, no-one noticed.

### Issue 7 23 November 1979

Courtesy "Roger Delgado" proves to be the first of many such prominent typographical errors, three weeks later. "The French Revolution" howls out across the nation's news-stands. Come 1982, *DWM* 61 proclaimed that "Peter Davison is the Doctor!" (no, he wasn't) and *heaving Jeannies* appeared throughout the

TARDIS special (issue 174). Not that we're immune even today: the series Dalek leaves Spring Special was printed as *series pilot* – and the year, *DWM* 247 and 248 were dated 1988. The shame!

### Issue 16

19 October 1979  
Letters page  
*Who Can't* is followed by a correspondence from one M. Warkhouse, a life-long Doctor Who fan of Heywood High. Muthera writes again in issue 18, barely two months later: he's on location for *Sons of Despy* having been cast as companion Adric. Other notable correspondents during *DWM*'s early years include: first Virgin authors Paul Cornell (issue 7), Sarah Smythe (102), and Karen



attempt to convince readers that the strip dated from 1980. The Author, having reached *Galaxy* first, was dropped altogether. Six months on, *Doctor Who Weekly* was in trouble.

Good times, however, were just around the corner. The magazine was spared the axe after a rethink by incoming editor Paul Neary. "Several things at Marvel were very much on the borderline at the time," he remembers, "and it was really up to me to come up with a plan to stop *Doctor Who Weekly* from going under altogether. The best way to reduce the amount of money we were spending was to cut right back on the comic strip, which used up a large part of the budget. The obvious way of doing this without raising just two pages or strip per issue was to go monthly, which effectively reduced the spending by three quarters."

Sure enough, the magazine became *Doctor Who Monthly* with issue 44 – and the test content of the magazine socketed. The *Attack* features were back and, with the series' eighteenth season beginning, Neary began providing reviews and reviews of the new programmes. Incoming editor Alan McFarlane introduced more feature pages, including the long-lived *Mazda Data Bank*, and readers took part in DWM's first season survey, voting *Eggsplosa* their favourite story. The comic had become a magazine: "Alan came up with the idea of the *Mazda Data Bank* as a way to answer some of the various queries that people sent in," remembers Neary. "That meant a bigger workload for me – I'd go on to Marvel about once every fortnight, and there'd be a heap of letters with 'Jeremy' written on top. A lot of them were fairly silly things like 'When did Vicki join the series?' – you've got to remember it was very early days and a lot of that information was still unknown even to fans of the series."

Becoming a fount of all Doctor Who knowledge was not without its worries, as Jeremy recalls: "At the time, because I was the first head of the reference department at the Aggregation Society and then the first person to work on the *Marvel* magazine, and also the first person to get involved with the factual books that Peter Haining did, I suppose a lot of what I said was being touted out as gospel. With hand-drawn art of the research, a great deal of which was based on audiotapes and in some cases on memory, was quite possibly wrong! But I thought, 'Well, other people are going to come after me, and correct it' – in fact, I've even gone back and corrected myself! What I never did was deliberately fabricate something if I didn't know the answer."

**Orion (1980, Interstar/Stranger/PROW)**  
video producer Tony Biggs (78) comment:  
"Andrew Pollen (101) and I were one  
Quentin S Crisp (185)

**Issue 17** 4 February 1980  
The publication of BBC designer Tony Hart's 18-page K9 blueprint inspired a great many small boys to attempt to construct their very own robot dog. They all invariably rubbish. This issue also sees the last appearance of Dalek killer Abstion Dak in a back-up strip entitled predictably Abstion Dak (Dalek-Killer). Something of a



Dalek

Illustration by Alan Hume

Photo: BBC

Illustration by Alan Hume

</div

## Thrilling Adventures in Time and Space!

In its early days, *Doctor Who Weekly* was first and foremost a Marvel comic, pitched just as much at devotees of Spiderman and the Incredible Hulk as it was of hardcore Doctor Who fans. Readers of the first issue were treated to no fewer than three comic strip stories. In addition to the first exciting instalment of Doctor Who and the Iron Legion, which saw the Doctor pitted against the belated Malvolius in a bizarre space-age Roman Empire, there was Return of the Daleks the first of the back-up strips which closed each issue and would usually feature a popular alien race from the series in a story of its own – Cybermen, Ice Warriors, Yeti, Sontarans, Silurians, Sea Devils, Time Lords, Drogons, Davolians, Autons, Garians, Zygons. Quarks and even Vervoids followed in the years to come with innumerable creatures such as Dalek Miller, Asylum Dakk and Kroton the emotional Cyberman.



Issue 40 according to the following of its own. The third strip was a reprint of the seventies US Marvel comic adaptation of HG Wells' War of the Worlds, which was shaped under the heading Take Again the TARDIS with a prologue now provided by the Doctor subsequent reprints in the same vein included The Last Men in the Moon, The Invisible Man and Dr Jekyll and Mr Hyde but it soon became apparent that Tales From the TARDIS was the weekly's most disposable feature. Throughout its 17-year existence, the DWWM strip had continued to create its own ongoing legend and interest. In Doctor Who strips past and present was sufficiently high by 1982 to spawn a spin-off title, Doctor Who Classic Comics which reprinted doozes of the original stories both from the Marvel era and earlier incarnations in publications such as TV Comic.

Then editor Gary Russell's enthusiasm for the comic strip

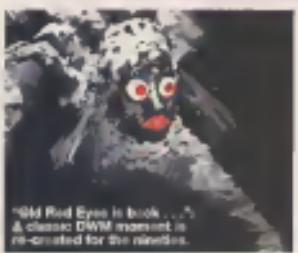
also led to several one-off specials including The Age of Chaos, scripted by none other than Sixth Doctor Colin Baker, and The Dalek Chronicles which reprised the entire run of TV Century 21's Dalek strips. Then Turner did the cover which will great I think his new Dalek strip is stunning – maybe one day they can incorporate it into an updated Dalek Chronicle.

Everyone that I know loves DWWM strip. Top shapers include Jonny-Jonny Wayner, The Star Beast and arguably the all-time classic, The Tides of Time, which launched Peter Davison's Doctor on his strip adventures in 1982 – although more recent entries into the canon such as The Cybermen, Green Zora and Elegance seem to have attracted just as loyal a following



and interviews from the show's latest home in Vancouver.

DWWM's status as the one major outlet of Doctor Who journalism in those early days was a double-edged sword; under the circumstances it was inevitable that some of the preconceived notions of its earliest feature writers should establish themselves on the bedrock of received fan opinion about Doctor Who. Jeremy Bentham, whose scholarship and love of Doctor Who went on to fill the pages of DWWM for a remarkable 72 issues, was responsible for by far the most informative and in-depth writing on the series that had ever seen print at the time, but it was also arguably Bentham's monopoly on the magazine which



"Old Red Eyes" in book...  
A classic DWWM moment is re-created for the nineties.

### Doctor Who - A Marvel Monthly

Issue 44 September 1980

"A great monthly must! Now a whopping 26 pages – and at a dizzy bank busting 30 pence – this healthily-reassured addition contains eleven pages of strip, two cultish Doctor Archive features and a Star Profile on an Earthbound era pro-pagator Verity Lambert. Look month the magazine runs its final full preview of an upcoming story, The Louise Five – and, wait through, its last review soon after ("The most terrible memories visit in the mind"). Thus when episode three revealed the

final twist, it could not help but be something of a disappointment. Nevertheless, Dr Who has regained its crave for the most inventive science-fiction stories ever undertaken" (see how astute writer Jeremy Bentham – whose work is credited astonishingly, for the first time ever

### Issue 46 November 1980

A DWWM institution is born when comic strip The Collector becomes the first ever last of unsupernatural TARDIS materialisation sound effect ("W'DWTF! W'DWTF!"). Prototype versions had, however, appeared in both issue

9 back-up The Stolen TARDIS ("W'D-W-P! W'D-W-P!") and issue 17's Tomfoolery ("W'R-AJMP!"). Also at no time is a scene in the first episode of 70s Shockwave Horror (DWWM 78) in which the Doctor's iron inquiry of the TARDIS console – "Are you going to run?" – is replied by an ankles "W'DRPP?"

### Issue 50 December 1981

Ace comic strip lettermen Eliza Felt balloons Sontaran-in-present-Egypt back-up The Golem Walk Among Us having also designed issues 60, she's the longest-serving combatant currently on the regular DWWM team.

### Doctor Who Monthly Issue 61

January 1982

"Now better than ever", the new look issue – resplendent with a glistening

magendered much of the holy vest of fandom which often still goes unchallenged. Thus The Gunfighters, which comes across as a rather witty knockabout with some great one-liners and surprisingly expensive-looking set-pieces, was universally acclaimed as the worst ever Doctor Who story for years before most DWWM readers, present company included, had even seen it, while at the same time we were assured that The Web Planet was a bold and experimental classic. But in the final analysis these are charitable objections, for DWWM's first three years it was Bentham's enthusiasm and knowledge above all else which made the magazine sick, and without question Doctor Who fans had never had it so good.

Bentham's successor as main feature writer in early 1983 was Richard Lander, whose prediction for lots soon made itself with exhaustive multi-part features like The TARDIS Log which attempted to catalogue every single journey made by the Doctor's ship both between and during stories. Lander's admiring intentions were somewhat marred by a tendency to let his imagination run wild, and was responsible for such inane blips as a string of references in his preview of The Key of Davros which strongly implied that the Meddling Monk would be appearing in the story. During the same period DWWM underwent a change in design staff and its layout became a trifle, er, experimental, as splashes of primary colour were added to black-and-white photographs with such inimitable results as a Pink Person from The Underwater Menace clutching with red eyes and lips.

At the end of 1983, Lander bowed out to be replaced by two new feature writers, Richard Marson and Gary Russell, who continued to provide a lovely mixture of research and comment. Russell's book reviews in the column that eventually became Off the Shelf were by far the most openly opinionated pieces that DWWM had to offer published, and Russell became arguably the first contributor to demonstrate personal opinions rather than using the editorial line, something which is now commonplace in a magazine that revels in giving offence to a widely differing viewpoints, not least those of Bentham's Shelf Life successors Craig Henton and Dave Owen. Says Russell: "I remember Alan McKenna saying to me 'We're doing a magazine for Doctor Who fans, and they don't particularly want a magazine that says their favourite programme is rubbish!' So if you were going to critique it, it had to be a good, constructive criticism, rather than just slagging it off."

"There was a very hasty request in my review



Lambert died month the magazine runs its final full preview of an upcoming story, The Louise Five – and, wait through, its last review soon after ("The most terrible memories visit in the mind"). Thus when episode three revealed the



comics industry Eagle Award for Best Comic Magazine, 1985 – premiered the first issue of Steve Parkhouse's epic The Tides of Time, which made the strip debut at both the Fifth Doctor and steely English Ian Lee Stockbridge (even in the strip occasionally up to and including last year's Englefield). More significantly, a great many issues

## Censored!

**M**ention of the Doctor Who production office's power of veto over DWM brings forth a flood of reminiscences from both Jeremy Bentham and Gary Russell. "It was series producer John Nathan-Turner who laid down the law about what we would be allowed to release

information or publish a photograph of a Companion or a Master or something," explains Bentham. "He saw it as his guarantee.

producer to control that sort of information, whereas Graeme Williams

had less control, as far as he was concerned. If the BBC sent you some photographs that you could use there, even if the master hadn't yet been seen lurking out of the shadows at the end of Part One!

"The one really big veto was on the return of the Cybermen in Earthshock. Nathan-Turner went to extraordinary lengths to conceal the fact that the Cybermen were coming back."

"John Nathan-Turner rejected the original cover of Issue 72," remembers

Peter Russell, "which was a photo of Peter Davison dressed as Omega. Since Age of Infamy hadn't gone out yet, it would have blown a rather important part of the plot so that had to be changed."

There were quite a few instances of covers being 'lost' for various reasons, some of which are shown elsewhere in this feature.

A rather more serious brush with controversy happened during Sheila Cranna's time as editor. Russell recalls writing a feature on the history of Target books, complete with honest and candid quotes from a number of the company's personnel over the years, its issue it was paged up and sent

to JNT for approval. The next thing Cranna knew a letter had arrived on her desk from WH Allen's solicitors, threatening to sue Marvel if the article was printed. "John Nathan-Turner had suggested to WH Allen that they ought to check whether it was accurate," says Russell. "Rather than confirming or denying its accuracy, they just slapped a verit of Marvel and so the article was pulled. It's the only time I've ever been responsible for a company being threatened with litigation... I maintain that everything in that article was true, but at the end of the day DWM isn't the New Statesman, and therefore under certain circumstances it's not quite the right place to print the truth!"

of *Warrior of the Deep* that haunted me for years afterwards. I'd written something like 'By no stretch of the imagination could this story be

called a classic', and something that got edited and became 'This story is a classic', even though the rest of the review, to put it mildly, failed to substantiate that view. I'd like to take this opportunity to say that *Warrior of the Deep* wasn't a classic, and I never said it was!'

Under Alan McDonald's successor Cedric Relph and Sheila Cranna, who took up the editorial reins in 1985, the magazine (in particular, arguably, the strip) maintained its high quality, with some memorable behind-the-scenes location features for Season Twenty-Two. But not long after that, Doctor Who faced one of its darkest hours with what became known as the 'cancellation crisis' of February 1985. As Russell remembers, the effect on DWM was remarkably small. "Because of the way magazines work, in the time between the cancellation being announced and Marvel being able to get something on print, the systems had died down and we'd already had the assurance that it would come back after 18 months. Looking back, it was all over and done with so quickly that it made very little impact." The more daunting was the question of what would happen to DWM in the months and years

following the last episode of *Survival* in 1989. "Once the programme had ended, I think it became incredibly difficult to keep the magazine ticking over and to stay positive. I don't believe DWM would still be here now if it wasn't for Sheila's successor John Freeman. I suspect the magazine was very close to cancellation, and if John hadn't been the enthusiastic one, I think Marvel would have closed it when the BBC stopped making Doctor Who. His enthusiasm (and determination) is what kept it going."

As well as successfully turning *Gallifrey Guardian* into a surprisingly readable feature spread over three pages despite the lack of news, Freeman increased DWM's number of interviews and commissioned in-depth location guides and behind-the-scenes features. But experiencing a decline in interest, the years following the cancellation of Doctor Who saw DWM's circulation rise to an all-time high, with 1996's TV Movie Special new holding the late-day record for the most copies sold.

Freeman also published by far the most detailed Archive features yet seen in DWM, and these, through the exhaustive scholarship of DWM stalwart Andrew Pudsey, took on a new production-focused focus in Issue 180. "In fact," continues Gary Russell,

DWM: Never one to waste a good idea...

go out without a bonus pull-out poster depicting Steven Minge's regular cast. No end of drama results.

**Issue 133 December 1989**  
Contained a bizarre full-page advertisement for all-purpose lubricant Slipstream, "the space-age oil for down-to-earth people". Other bizarre instances of advertisers who perhaps failed to study our demographic profile thoroughly enough include Pedigree Petfoods, who employed DWM readers – and their dogs – to sign up for their 'Best Pals Club' in Issue 93, and the English Resource and Information Centre (ERIC), whose extremely helpful 'Borrowing for Beginners' notice stated DWM 28T.



**Issue 180 May 1994**  
Having once spent four years as a checkout till in Walkersville, Shape-Shifter makes his debut in introductory Sixth Doctor adventure 'The Shape Shifter'. The character, who morphs semi-permanently to mimic the form of a person he meets later, becomes easily the most controversial of DWM's strip-companions (then incumbent Doctor Cella didn't even qualify as a 'decent' companion). He bows out in *A Cold Day in Hell* (DWM 138), shortly after editor Sheila Cranna rejects his self-styled

Pinque Televi-storyline – but is interviewed in DWM 148 and stars in one-off special *The Age of Chaos* during 1995. Other notable strip-companions include Blackgagle (purple Skaroan [issues 19-40]), sometime Salvador Cell Jackie-Lime Guy (76-88), lisette heart vampire Olla (136-144) and the geek tzyzy (244-present).

### Doctor Who Magazine

**May 1988**  
DWM celebrates its centenary with a new logo – a yellow fish leaping through the moon. Of the then-current DWM design, Sudsy thinks

it's utterly horrid, and is never used again.

### Issue 160

**September 1990**  
Comes with a tape 'Admiral Disk Rev-Disc', comprising Doctor Who-inspired tracks ('Terror in Tartan Land', 'The Trial and the Execution', 'The Slave of Kane' – Music From Action Disk, Dalek-Roller) by sonic composers Mark Ayres and Dominic Glynn, this will possibly be the most ambitious of DWM's promotional extravaganzas – which includes sets of transfers



#### **Unused covers . . .**

30 - 501



Yer. 1933]



"John Pertwee had kept the magazine going so well that when I took over as editor in 1982, through no work of my own, the sales were already going up. The 30th anniversary was such a fantastic time to be working on the magazine. We were being taken very seriously - national newspapers, stats of the show, and even the BBC themselves were phoning us up to ask all sorts of questions. I think the 30th anniversary special is my personal favourite out of everything I did at Marvel. It's very gratifying to see it going for £35 at conventions these days!"

Creating Sylvester McCoy as Jon Pertwee's pose from the cover of the old Radio Times tenth anniversary special. We went back to the BBC script in *Gerald's Cross* to do that! It was positing with rain, but Sylvester was wonderful. He really put himself out to do it, and since Marvel wouldn't agree to stamp up the fee I had to pay him out of my own pocket, but I thought it was worth every penny. I originally wanted to re-create the Pertwee set with the phobias landscape, but Mike Turpin from BBC Visual Effects informed me that phobia was now illegal because it gives off dangerous fumes. In any case, a studio shoot would have cost thousands, so it was easier to go next door to a quarry in the Doctor Who basement!

Over the years since the final episode of *Survival* faded from our screens, DWWM has also acquired a more analytical approach than before of delving deeply into the minutiae of the Doctor Who universe, bringing an openly fan-oriented perspective to the magazine – hence the arrival of, for example, Philip MacDonald's studiously cross-referenced analyses, the semi-regular "Monitor" page, and a chapter kind of opinion column in the form of Matthew Jones's *First Look* features. Prior to the anecdotes such involved articles would have had no place in DWWM, nor would the revealing interviews with some of the minor players in Doctor Who's history which have appeared in recent times. The gradual move from superficial to in-depth coverage in both areas – the factual and the analytical – is a change that has been brought about as much by the loyalty and enthusiasm of DWWM's readers as by any change in editorial strategy; the deeper we go into Doctor Who, the more we find out to say about it.

And the more we find to laugh about. The Loopy Lafffest competition returned in 1998, heralding an increasing parade of

Survey

**S**ince its inception in 1951, EMM's annual Anaché Survey has become a sound barometer of his field. The first, chairing Season Eighteen, saw Eppoglio bestowed with Best Story; subsequent years saw Berthold, Schumann, Reichenbach, and the

Dalits, Revision of the Dalits: The Trial of a New Law Parts Thirteen and Fourteen (Brigandage, Resistance of the Dalits and The Curse of Panchayat form)

place. Least rated meanwhile were *Mystics*, *Kinda*, The King & I, *Braveheart*, *Warriors of the Deep*, *Timeline*, The Trial of a Tong, Land Parts Five to Eight, *Ties and the Park*, The Happiest Fangirl (with an all-time-low 2% of the vote) and *Satellite*.



less-than-serious need to offset the more earnest material; perhaps as an unconscious celebration of the fact that the further we go with Doctor Who, the sillier we feel about how much time we devote to it. To be inane is not necessarily to be disrespectful. Probably. Now, about that scene where Ingold Pitt tries to hand-kick the Mystra.

"I think EWMM was always one of our better-produced magazines," reflects Paul Neary. "I've got a soft spot for it because everyone who's into it is always so rabidly interested in it, which is cool."

"Even after all these years, there's still so much about *Doctor Who* that can be written," smiles Jeremy Bentham. "Although the magazine has gone through a few faltering steps during its history, it's consistently been able to bring itself around to develop yet another winning formula. I think for any magazine to survive as a single title for nearly 20 years without having to change its identity or be absorbed into other magazines is amazing—and I think it's all down to the strength of *Doctor Who* itself." ■



(Issues 1-2), a Father Anthony  
sticker (73), amateur posters  
(various), one of five assort book  
marks (185).

卷之三

27 November 1991  
Now 52 pages! Writer Andrew Pixley begins his peerless history of Doctor Who's story-by-story production with *The Power of the Daleks*, the first of the Reinvaded Archives features. In this instant format, Andrew's prequel won't be complete until *Death 228*, towards the end of 2003 AD. We're at the mid-point, this very issue.

七

18 January 1994  
Joint editor Marcus  
Hearn's University of



huge cache of John Curr's  
paka slides off-camera stills  
constitutes the cornerstone of  
The *Vesuvio Archive*, which  
continues – perhaps sadly – to  
provide the definitive record of far  
too many wonderful black and  
white prints.

卷之三

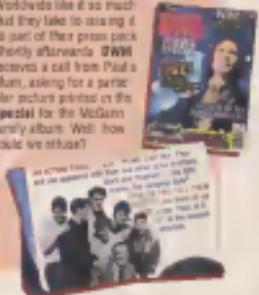
**14 February 1999**  
The magazine's quest for a broader range of feature material carries on triumph with *Riot Impressionist*, in which a group of ten-year-olds pour equal amounts of pain and scorn on *Terror of the Zygons*. The unbridled wisdom of the centenials

of Class 40 is a hit with readers and a TV Movie-based sequel swiftly follows - with muddy leading to the first (and probably last) visit of the word 'Tandy' on a

第二章

**13 March 1998**

receive second-to-none coverage of the making of the film. The subsequent *Movies Special* tells by the blackboard becoming an instant collection item BBC Worldwide like it as much as they like to owning it as part of their press pack. Shortly afterwards, *GWTV* received a call from Paul a Mum, asking for a particular picture printed in the *Special* for the McGinn family album. Well, how



THIS IS A STORY OF TWO WORLDS.  
THE ONE WE KNOW AND  
ANOTHER WHICH EXISTS ONLY IN...

I MAKE THAT STEP  
NUMBER TWO HUNDRED  
AND FIFTY THOUSAND,  
EXACTLY AND THAT'S  
FAR ENOUGH.

I MEAN,  
WHAT IF THEY  
DON'T LET US  
IN?

PITY!  
WHAT'S YOUR  
SENSE OF  
ADVENTURE?

IT DIED, DOCTOR  
I DIED, YOU DIED, THE  
TARDIS DIED.

WE'RE IN  
THE VORTEX, THE CIRCLE  
Blew up, we woke up on  
this staircase to heaven.  
It's all clear, that's it.

COME ON,  
IT'S NOT  
FIRE NOW.

I KNOW AND I'M  
SORRY, BUT LOOK  
ON THE BRIGHT  
SIDE...

IT'S NOT EVERY  
DAY WE GO SOME-  
WHERE LIKE  
THIS!

CREEEE

OH MY LIVES...

SILENCE IN COURT!

HOPES  
YOU'VE BEEN  
A GOOD GIRL,  
PEZZY—

TODAY IS  
JUDGMENT DAY.

# A LIFE OF MATTER & DEATH

SCRIPT ALAN BARNES, ART SEAN LONGSTAFF (A MARTIN GERAGHTY)  
LETTERS ELITTA FELL EDITORS GARY GALLATT & SCOTT GRAY

ATTENTION JURORS OF  
THE LIVING INNERTWEEVE!  
WE ARE GATHERED HERE  
TO DETERMINE THE FATE  
OF THESE TWO LOST SOULS.  
ARE THEY SINNED  
UP ABOVE?

—DR. BURN IN  
TORMENT DOWN  
“BELOW”  
WITH ME!

I'M BEGINNING TO  
GET A BAD FEELING  
ABOUT THIS.

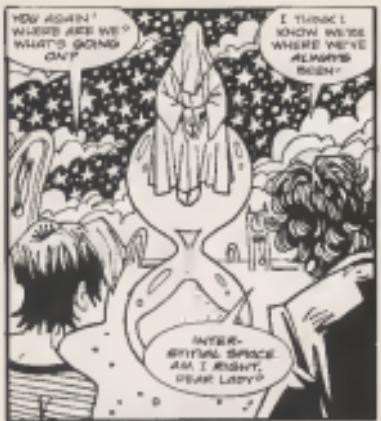
YOU'RE  
NOT THE ONLY  
ONE.

WE SHALL  
JUDGE THE POCOUR  
FIRST WITNESSES FROM  
BEYOND WILL TESTIFY  
AS TO HIS TRUE  
NATURE—

CALL  
GENERAL  
MONKNESS!







IN THE HEART OF THE MACHINE  
LIES THE CREATURE THAT ON  
THIS EMERGENCY IT HAD IMBUED.  
THE SWORD FOR ALL BUT  
DRAINED...

...AND THEN  
ITS CHANNELS  
TURNED LOT

SHOULD HAVE YOUT  
GONE TO STAFFORD  
SAID?

SIT OUT  
OF MY SHIRK YOU  
FRIEND!

YOU!  
I KNOW YOU.  
I NEARLY ATE  
YOU IN THE OTHER  
BUSINESS...

PUNY  
THING, I'LL HAVE  
YOU NOW!

WELL HOW?  
THERE IS A  
MANUAL-ARMOUR, AN  
ACCESSIONAL  
ARMOUR-PROTECTION  
CREATED BY THE GURUS  
YOU'VE ABORDED SO  
MUCH DATES. YOURS  
PICK ONE AND SHAP  
ITSELF...

IF I  
DESTROY YOU ON  
THIS PLANE, I  
CAN EXORCISE YOUR  
PRESENCE FROM THE  
REAL WORLD!





For issue 250 . . . a never-to-be-repeated offer!

# Subscribe

Receive a  
**FREE** binder  
and a **FREE**  
issue!



Save £7.99!

For this special 250th issue – and as a thank-you to our loyal readers – we're offering this unique money-saving opportunity. Subscribe to *Doctor Who Magazine* today and you'll receive not only a snazzy binder worth £4.99, but also 13 issues for the price of 12 – a further saving of £3.00!

By subscribing to *DWM* you can be sure to:

Never miss an issue!

Have the magazine delivered to your door!

Receive each issue without delay!

Avoid any cover price rises during the year!

Now you're convinced of the inescapable wisdom of subscribing, simply fill in the coupon on the right (or a photocopy) and post it with your payment to the address shown.

Cut out or copy this coupon and post it with your payment to:

Doctor Who Subscription Office, P.O. Box 1000,  
Mansfield, Great Britain LE14 0AD

Telephone enquiries 01908 410610.

Members of the Doctor Who Appreciation Society, the American Who Fan Club of Australia, the Friends of Doctor Who and the New Zealand Doctor Who Fan Club can receive special discounts in subscriptions to *DWM*. Please contact your local fan group.

Further binders can be ordered by subscribers at £4.99 each, using the form.

Please note, however, that the binder-only hold 14 issues of *Doctor Who Magazine*.

#### DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Name \_\_\_\_\_

Address \_\_\_\_\_

Post Code \_\_\_\_\_

Date of Birth \_\_\_\_\_

Please supply me 13 issues of *Doctor Who Magazine* (the last will be free), starting from the next available issue, and my first binder. I understand that any one-off specials are not covered by this offer.

UK £26.00  Europe £45.00  Other overseas £54.00

SB1000

I would like to order  further binders at a cost of £4.99 each.

#### Method of payment:

I enclose a cheque made payable to Marvel Comics

Please charge my  Visa  Mastercard

My card number is (13 or 16 digits)

\_\_\_\_\_

Expiry Date \_\_\_\_\_ Signature \_\_\_\_\_

#### Discount rates:

I am a member of the Doctor Who Appreciation Society and my membership number is: \_\_\_\_\_

I am a member of the Friends of Doctor Who

Doctor Who Fan Club of Australia  New Zealand Doctor Who Fan Club

and enclose my *DWM* subscription discount voucher label with this application.

On occasion we may permit other reputable companies to make offers of products or services to our customers. But,坦率地讲, if you would prefer not to receive details of any special offers or new products,

# 10

more moments when  
you know you're watching  
the greatest television  
series ever made . . .

"You fools! You've forgotten this!"

Way back in DWM 242, Alan Barnes and Peter Ware compiled a near-definitive list of Doctor Who's 20 best ever scenes. We then asked you to let us know what you thought we'd missed — and you did, in droves. Here, then, in ascending order, are an additional Top Ten as nominated by you, the readers . . .



## 10

"We all have a  
universe of our own  
terrors to face..."

Ghost Light Part One (1984)

The Story So Far 1883: The Doctor (Sylvester McCoy) has brought his young companion Ace (Sophie Aldred) to Gabriel Chase, a rambling manor in the suburbs of London peopled by a grisly cast of Victorian archetypes. However, Ace soon realises that she has been here before, exactly a century into the future, her 13-year-old self will burn the place down, having been touched by an echo of a truly awesome prime. She confronts the Doctor: "It's true, isn't it? That is the house I told you about?" "Remind me what it was that you sensed when you entered this deserted house," he urges. "An aura of intense evil?" Ace turns away. "Don't you have things you have?"



A Magic Moment "I can't stand human tact," replays the Doctor. "I leave bus stations — terrible places, full of lost luggage and lost souls. And then there's unrequited love, and tyranny, and cruelty." "Too right," she replies coldly. "We all have a universe of our own terrors to face," he concludes. She rounds on him. "Face mine on my own terms."

You've learned something you didn't expect when you were 13," he continues. "The nature of the horror you sensed here. And, almost without realising it, the truth has dawned on her. "It's alien," she states, simply.

**Not Quite Something** "The melancholy of 'lost luggage and lost souls' suggests a man who abhors loneliness and sadness, who fights for others who live this way because he knows these feelings himself" (DWM 242, Page 1). That sentence sums up the character of Ace so well and highlights the special relationship she has with the Doctor. (Kenton Jolley, *Doctor Who: The Final Two Words*) *Read Fox Showtime*

"You suffer from  
headaches?"

The Highlanders Episode Two (1985)

## 9

The Story So Far Scotland, 1746: Attempting to extricate himself from the clutches of the Redcoat, the Doctor (Patrick Troughton), having assumed the identity and grating accent of a fictional Gentleman, Hanover's Doctor Von Wier, has successfully bound and gagged chief captor Solicitor Grey (David Gest) in his own office. There's a sudden knock on the door; the Doctor hauls Grey into a cupboard. He opens a book, and sits down at Grey's desk. "Told," he says . . .

**The Magic Moment** Perkins (Sydney Arnold), Grey's junior, walks in. "Doctor Von Wier" informs him that his master is a very sick man, and has gone to lie down. "Great heavens!" exclaims the Doctor, gripping Perkins' head. "Your eyes!" He takes off a magnifying glass and bends the man back over the desk. "You suffer from headaches?" he asks. "No," replies Perkins. The Doctor bangs Perkins' head against the desk. "No headaches?" he enquires, before slamming the clerk's head once more against the furniture. "You call me a liar?" "No, no, no," says Perkins. "He had done a lie." "Of course," concludes the Doctor, triumphantly. "What did you expect?" Diagnosing 'pure blindness', the Doctor orders Perkins to rest his eyes by lying across the table for at least one hour — and thus makes his escape.



**That Certain Something** "Hysterically funny and hugely violent, this is surely the consummate Second Doctor scene. Troughton was easily the most versatile of all the actors to play our hero, and this scene shows him at his most macabre and malevolent. It's tragic that this, like most of his era, has been seemingly lost forever" (James Old, *Great*)





## "There are other worlds, other suns..."

The Ribos Operation Part Three own

**The Story So Far** On backwood Dark Ages planet Ribos, offworld confidence trickster Unstable (Nigel Planer) is rescued from the hand thugs of the Gulf Vyno-K by switchy hermit Birno (David Bavarro). Hiding out with his unlikely savior, Unstable learns that Birno has become an oracle after performing some basic astronomical calculations and concluding that the lights in the night sky are...? Of perceived wisdom, but stars around which other worlds might revolve...?

**The Magic Moment** Slowly and deliberately, Unstable says: "Birno... supposing I were to tell you that everything you've just said is absolutely true. There are other worlds, other suns..." The rugged Birno grapples, astonished: "You... believe it too?" "I know it for a fact," replies the other. "You see, I come from one of those other worlds... I thought I should tell you because one day - even here - in the future, men will turn to each other and say, 'Birno was right!'" Taking Unstable's hand and holding it to his face, Birno the Heretic begins, gently, to sob.

**That Certain Something** "A quiet and simple scene removed from the frantic pace of the main plot. There are living, breathing people out there in the Doctor Who universe and we are privileged, via both Robert Holmes' script and Baker and Peacock's superlative performances, to witness a poor man's redemption!" *Ray Parmenter, NME*



## "These shoes! They fit perfectly!"

Doctor Who (1988)



**The Story So Far** Bereft of his memory, the newly-regenerated Doctor (Paul McGann) has flung himself into cohorts with Dr Grace Holloway (Caprice Bourret). Grace is baffled by his bizarre physiognomy; come nightfall, having exhausted her enquiries, she follows him to the San Francisco park where he's decided to go to break in the shoes - property of Grace's ex, Brian - that she's loaned him. "Maybe you're the result of some weird genetic experiment?" ponders Grace. "I don't think so," sighs the Doctor. She persists with the interrogation: "You have no recollection of family?"

**The Magic Moment** "No, no, no, no, no," he says - then, suddenly: "Wat wat wat wat I'm with my father, we're lying back in the grass, it's a warm Gallifreyan night... Goldilocks! Yes! This must be where I live!" Now, where is that? Grace has no idea. "I've never heard of it. What do you remember?" The Doctor's bated memories are swinging back. "A meteor storm?" he bellows, excitedly. "The - the sky above us was dancing with lights. Purple, green, brilliant yellow - yes!" He breaks off; "What is it?" asks Grace, expecting more. "These shoes?" he grieves. "They fit perfectly... yes!" He scampers away into the distance.

**That Certain Something** "Cue Grace's Bantha Kara 'well, whatdya know?' look to camera. Well, I laughed!" *J. Wardle, Radio 4* "This is the moment, OK? None other. It was this which finally convinced me that Paul McGann is the Doctor - his flight of fancy interrupted by a Tom Baker-style lisp into silliness. A joyous scene." *Dave Bryant, CNET*



## "Every great decision creates ripples..."

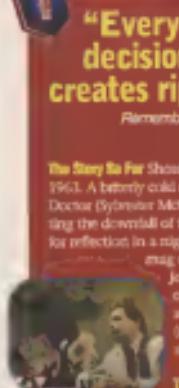
Remembrance of the Daleks  
Part Two (1988)

**The Story So Far** Shoreditch, London, 1963. A bitterly cold evening: the Doctor (Sylvester McCoy), while plotting the downfall of the Daleks, pauses for reflection in a night cafe. He orders a mug of tea from Jamaican barista John (Joseph Marcell), contemplating the ramifications of taking sugar with it, he mumbles upon the (metaphysics of) chaos theory. "Ah. A decision. Would it make any difference?"

**The Magic Moment** "What if I could control people's taste buds?" wonders the Doctor. "What if I decided that no one could take sugar? That'd make a difference - to those who sell the sugar, and those who eat the cake." "My father, his was a cane cutter," says John. "If that whole sugar thing had never started, my great-grandfather wouldn't have been kidnapped, chained up and sold in Kingston in the first place. I'd be an African." "So?" sighs the Doctor, inexorably. "Every great decision creates ripples. Like a huge boulder dropped into a lake... the

ripples... rebound off the shore in unpredictable ways. The heavier the decision, the larger the waves, and the more uncertain the consequences." John muses on this for a moment: "Life's like that. Best thing is to just get on with it," he concludes.

**That Certain Something** "An utterly unexpected and powerfully existential pause amid the action, completely unlike anything in Doctor Who before or after, underlining the main thrust of the plot and, in the process, defining a whole new direction for the character of the Seventh Doctor. The New Adventures owe everything to this one little scene scripted by Ben Aaronovitch. As such, it deserves inclusion." *Robert Verlaque, Radio 4*



## "You ask me to appreciate it?"

The *Doctor Who* Part Three (1984)

**THE MAGIC MOMENT** On the Bridge of the planet Zarbi, a hollowed-out world which plagues the Captain (Derek Barcham) shows the Doctor (Tom Baker) his trophies—a gallery of whole planets, crushed and drained of all their energy. "It's the most brilliant piece of... engineering I've ever seen," exclaims the Doctor. "The concept is simply staggering. Pointless, but staggering." Tom grunted that you appreciate it? "It looks like the Captain..."

### PERIODIC TABLE

"Appreciate it?" snarls the Doctor. "Appreciate it? You cannot stand destruction and murder on a scale that's almost incomprehensible... if you ask me to appreciate it? just because you happen to have made a brilliantly-conceived toy out of the mummified remains of planets!" Dead stones, Doctor," retorts the Captain, now as enraged as the Time Lord. "It is not a toy!" The Doctor glares back, beseeching him, almost pleading: "Then what's it for?"

**THAT CERTAIN SOMETHING** "A sudden, jolting outburst from the Fourth Doctor (Baker) stumbles over his initial, sure, but that only adds to this furious tirade." Jim Allen, *Bang! Bang!* "Moral outrage was seldom shown so accurately. It gathers extra



## "A lot of good people have died today..."

Resurrection of the Daleks Part Two (1984)

**THE STORY SO FAR** A bloody interplanetary skirmish between various factions of Daleks and their human allies has ended horribly; in a London storage facility-turned-church-meeting-house, the Doctor (Peter Davison) and companion Turbough (Mark Strickson), exiting the TARDIS, park their way through the bodies, intending to forewarn Earth's authorities of what they have learned—namely, that Dalek agents now occupy positions of authority across the globe. Longtime comrade Tegan (Janet Fielding), however, has other ideas. "I'm not coming with you," she says; the Doctor stops dead in his tracks.



**THE MAGIC MOMENT** "A lot of good people have died today," says Tegan, half-angry, half-sad. "I think I'm sick of it." "You think I wanted it this way?" asks the Doctor. "No," she replies. "It's just that I don't think I can go on..." My Aunt Vanessa said, when I became an air stewardess, 'If you stop enjoying it, give it up.' It's stopped being fun, Doctor." She offers him her hand; dumbly, he takes it, followed by Turbough. "I'll miss you both," she stammers, before rushing away towards the exit. The Doctor follows. "No. No, don't leave. Not like this..." "I must. I'm sorry..." And then she's gone. Shaken, the Doctor and Turbough return to the TARDIS. "It seems I must mend my ways," concludes the Time Lord. The TARDIS dematerializes just as Tegan rushes back into the warehouse.

**THAT CERTAIN SOMETHING** "A moving scene in which the Doctor seems to realise for the first time that all his attempts to make things 'right' he deeply affects those around him." SC Howard Renshaw; "a goodbye that rivals that of Sarah Jane Smith." David Lyleless, *Clarkeville Arizona*



## 3

### "Decadent, degenerate and rotten to the core!"

The Trial of a Time Lord Part Thirteen (1985)

**THE STORY SO FAR** Plucked out of time by his Gallifreyan peers, the trial of the Doctor (Tom Baker) is reaching its conclusion; grim prosecutor the Valeyard (Michael Jayston) sits silent; however, when the Doctor's arch-enemy the Master (Anthony Ainley) launches the proceedings, informing the court that the Doctor's only crime was to resist... uncool for greater misdeeds perpetrated by the Time Lords' High Council themselves—to wit, the devastation of the planet Earth, committed in a bid to keep technological secrets plucked from them by a group of Andromedians buried. Bewildered, the Doctor turns to his last...

**THE MAGIC MOMENT** "In all my travelling throughout the universe," announces the Doctor, "I have battled against evil, against power-mad conspiracies. I should have stayed here! The oldest civilisation—decadent, degenerate and rotten to the core! Huh! Power-mad conspiracies, Daleks, Sontarans, Cybermen—they're still in the nursery compared to us! Ten million years—absolute power—that's what it takes to be really corrupt!" But that's not all really; the Valeyard tells the court that the Valeyard is no less than a twisted, future incarnation of the Doctor, called upon by the High Council to ensure the Doctor's termination by any means necessary. "Is some evil in all of us, even you...?" The Doctor addresses the court inquisitor (Bettina Bellingham); "Madness, this avowal should have this trial immediately. Suchy even the lowest law must acknowledge that the same person cannot be both prosecutor and defendant!"

**THAT CERTAIN SOMETHING** "Baker's finest moment, in possibly *Doctor Who's* finest episode."

"The most triumphant point in his life: this slyly, arrogant hero... will send a chill down our spines as he condemns the... sins... of his captors." Peta Clark, *Reader's Digest*. "Played with great conviction and feeling by Colin Baker, all that is great about him shines through." Philip Templeton, *Newcastle-Andy-Lynn*. "A sense of isolation that the Doctor expresses... makes for compelling... and... chilling... theatre." Alan Lee, *Alastair*.



## 2

**"Come on, Ace – we've got work to do!"**

Survival Part Three (1989)

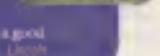


**The Story So Far** *Part Two*, 1989. On Housenden Hill, The Doctor (Sylvester McCoy) and suburban enigma Ace (Sophie Aldred) have ended their adventure with the alien Cheetah People. "Where to now, Ace?" asks the Doctor. "Home," she replies. "Home?" he wonders. "The TARDIS," she affirms. "Yes," he says, approvingly. "The TARDIS." They stroll off, arm-in-arm, into the future . . .

**The Magic Moment** "There are worlds out there," says the Doctor, "where the sky is burning, and the sea's asleep, and the rivers dream. People made of smoke, and cities made of song. Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on, Ace – we've got work to do!"

**That Certain Something** "A lovely, haunting monologue, delivered absolutely perfectly by Sylvester McCoy. Poetry, just sheer beautiful poetry!" *Dave Fenton, Assistant, *Entertainment Weekly**

"It sums up what Doctor Who is all about, and would have made a good farewell to the series. Fortunately, it hasn't had to be!" *Alice Jacobs, *Deadline**

**"Go forward in all your beliefs..."***The Dalek Invasion of Earth: Flashpoint (1964)*

**The Story So Far** While Big Ben rings out over 22nd century London, free now of the menace posed by the hideous

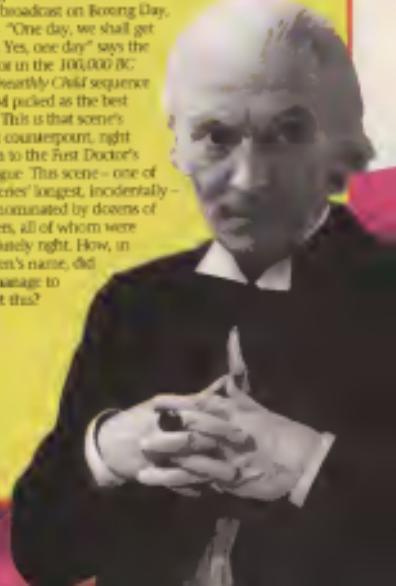
Daleks, the Doctor (William Hartnell) prepares to take his leave of both

London and his various allies in their struggle against the invading aliens. For grand-daughter Susan (Carole Ann Ford), however, the farewells are proving traumatic; she has fallen in love with David Campbell (Peter Fonda), a member of the Resistance. The Doctor hugs Susan fondly. "You little monkey . . . since you've been away from that school, you seem to have got yourself thoroughly disengaged – need talking in hand!" He enters the TARDIS. Outside, David pleads with Susan to stay – and marry him. Susan, however, is unsure. Watching on via the TARDIS scanner, the Doctor comes to a momentous decision. He operates the ship's controls, the TARDIS doors slam shut.

**The Magic Moment** "Listen, Susan, please," the Doctor announces over the two-way communications device contained in the *matzah* police box's lamp. "I've double-locked the doors. You can't get in . . . During all the years I've been taking care of you, you in return have been taking care of me." "Grandfather, I belong with you," wails Susan, to no effect; the Doctor's mind is made up. "Not any longer, Susan," he asserts. "You're still my godchild, and always will be. But now, you're a woman, too. I want you to belong somewhere, to have roots of our own. With David, you'll be able to find those roots . . . Believe me, my dear, your future lies with David – and not with a silly old buffer like me. One day, I shall come back. Yes, one day . . . Until then, there must be no

regrets, no tears, no agonies. Just go forward in all your beliefs, and prove to me that I am not mistaken in mine. Goodbye, Susan. Goodbye, my dear." The TARDIS dematerialises, gingerly. Susan edges forward to where it stood. Slowly, David leans forward, and takes her hand.

**That Certain Something** "A moving speech – this is what the First Doctor was all about, doing the right thing, the right way." *A Reader* "As a result, Hartnell's Doctor loses the harsh edge of his first season and becomes the endearing figure of his later years." *Nick May, *Bowdoin** A heart-wrenching epilogue to the series' first crusading epic, broadcast on Boxing Day, 1964. "One day, we shall get back. Yes, one day," says the Doctor in the 100,000 BC *An Unearthly Child* sequence. DWM picked as the best ever. This is that scene's exact counterpart, right down to the First Doctor's dialogue. This scene – one of the series' longest, incidentally – was nominated by dozens of readers, all of whom were absolutely right. How, in heaven's name, did we manage to forget this?



Mrs Brian Miller has a big secret; many years ago, she travelled through time and space under the alias of companion Sarah Jane Smith. Chris Howarth and Steve Lyons recently doorstepped actress Elisabeth Sladen, aka *Metropolitan* magazine's permanently AWOL star reporter.

**O**n Sunday 23 October 1976, in a stirring rods to *Doctor Who* fans from the *Time Lord*, Elisabeth Sladen, Sarah's off-screen alter ego, her Doctor Who department was a chance to start a new career. She'd always wanted to do something else, anything else, and offered a lot of things that were absolutely, sounding little girls' "memories". Writing back with a cup of coffee, "and I turned a lot of things down around there." More than 20 years on, a patient, resilience journalist crops up in a *Doctor Who* spin-off comic strip, *Sarah's Tales*. This winter was those... and they just got younger every day - and the casting director had me I loved Doctor Who and could I come and have a chat with him. So I put up there for a job and there's this written saying, 'I'd like you to play the Doctor's companion'. I made a mistake. God! I must have my head together for that interview. I've gotta get my brain organized, don't put me in Doctor Who model!

"When I left *Doctor Who*," she continues, "I didn't see what the next part of the story was. I thought it would always be a time I'd remember and that I'd always enjoyed. I mean it was just amazing, everyone had their eyes out for the programme and for everyone else. I'd known the Doctor and his companion, Philip [Glendinning], then the series' producer called in to his office one day and he was dithering around the desk, pointing to the viewing figures and saying '16 million, 16 million' - and I just thought, 'That's odd.' I had an idea and said, 'I really think that she's the Doctor's companion and for the Doctor. They were very nice to me, but it was always... Dear Sarah Jane and Doctor... I should



have kept all my letters - I had some wonderful, wonderful letters. Anyway, when I said I leave, I said 'That's it?' I think it's sort of bad manners, when someone says they're going to be the last person to see you. But I said, 'Yes, Doctor, I'm afraid to wait to hold onto it. That is why I never did conventions in England when someone else was in it. I went to the States because, yes, I was asked and I'm a jobbing actress and I could make some money, but also because my pragmatism says if you're going to do it, do it well. I did a bunch of the stuff, but it's never left me, and it's come back into my life all these years later with much a wallop!"

Indeed, since DWM first spoke with her some four years ago, Sarah Jane Smith has appeared on our pages occasionally, most recently with her 1999 Jon Pertwee-starring *Third Doctor* serial, *The Masleau of Death*, which was shortly followed by a segment, *The Guests of N-Space*. At the moment, Lis has no idea whether or not she'll play Sarah Jane on radio for the last time, and looks forward hopefully to regaining the role with either Doctor Who or *Doctor Who* spin-off *Sarah's Tales*. "I'd love to do it with Jon's passing, I really do. It's not a case of being死后 to my respects, I think. The Doctor's dead, long live the Doctor, as Jon would want it, and I think there's still great enjoyment to be had in that. I'd love to do it again, it's such a wonderful mother for Doctor Who and I would love to still be a part of it. But then, there are lots of companions who would love to be a part of it too, so I don't have any foot in the door at all. I would be very sorry to have to let it go though. I really would, now I've found it again..."

# "Mrs Miller, were you *really* Sarah Jane?"

## What's the story?

Soundblitz: Life on Earth as Sarah Jane Smith, both on and off screen. Stories compiled from a number of sources by Elisabeth Sladen Information Network Grand Writer Kevin W Parker. Founded in 1990, the Network, an international fan club devoted to Sarah Jane's actress alter ego publishes both quarterly newsletter The South Groydon Listener and annual fiction-based fanzine Roving Reporter. For membership details, write to: 3-E Ridge Road, Greenbelt MD 20770-1900 USA. Alternatively you can find an ESN website at <http://www.primenet.com/~esbeny/sjnk/sjnk.htm>

### The Time Warrior

"I don't think they ever let Sarah be me again again as in *The Time Master*. I don't think it would have been called Doctor Who if they'd gone on writing for her like that ... I remember being absolutely terrified, I was counting the days, I thought, 'To answer days' time, I'm going to go on camera with Jon Pertwee. How can I handle that?' I'd already done the filming by then, but it was someone in the studio that told the fear for me. And I can remember the weirdness thought on 'I want on for my first scene. All of a sudden I thought, how did I stand? Do I stand on one leg, do I stand straight? I've got this video, this recording of myself. I was standing curved like a soldier. And I knew one of my legs must be standing ...'"

### Invasion of the Bilinguals

"I came across a previous edition *Chronology for the Best Bits* in the *Timeless* story, which was how they made the *Timeless* episode look like an. I had to walk across in front of other scenes and pretend there was a *Timeless* there. Just as we were about to do it, the floor manager asked me casually if I'd put my brolly up. I thought, 'What a cheek!', and left him bent over. Then he told me he was only trying to help and that I had to wear special *Timeless* underwear because otherwise everyone in the studio could see through all my clothes. I screamed, ran out of the studio and tried to get into wardrobe - which they'd hidden. They were all fit to be on the joke, I shouted, 'Let me in! I must have my special knickers!' I was very grumpy to fall for that."

### Death to the Daleks

"I hate the Daleks ... They were so nasty in the studio. You're in there from early in the morning 'til late at night, and these damn things are shouting at us ..."

### The Monster of Peladon

"I remember an 18-foot jump into a pit. Director Terry Nation, who looked after us all as well, said, 'Life, if you do it yourself, just think of the wonderful high you'll have!' And I was thinking, 'Well, everyone thinks I've got a year, wonderful! It won't good news.' We had to do 18 jumps in a night. When you look at it afterwards, it doesn't look like anything."

### Planet of the Spiders

"I remember the really difficult bits when

"This couldn't be my first sand pit, could it?" Death to the Daleks  
Photo © BBC Video



"It started with the radios, and it was when I was doing those that I was first asked to go to the Blue Box convention. Jon said to me, 'You're an idiot not to do these, like go and promote these radios!' I thought, 'Yeah, well, I'm the last Doctor Who companion now,' so I had a new peg to hang my hat on. And with the videos coming out, my episodes have a whole new audience now and I would be very silly to walk away from that. I would never want to walk away from it ever."

"I did do some appearances for charity when I was still in Who. I did some workshops with Jon and with Tom Baker, but at weekends I used to just like to go home really, and Ira [Maurice, aka companion Harry Sullivan] wasn't so keen on them either, and I thought they were really only interested in the Doctor. I remember doing an appearance with Ian and I was wearing a big straw hat and it was a sunny day and I was so boxed in, I got a pair of scissors and I cut the top off my hat, I cut the top off! The Doctor Who cast also had the honour of switching on the Blackpool illuminations one year, although Ic doesn't remember the event too loudly. "It was during my break and I wanted to go away on holiday, but we all got taken to lunch at the Garrick Club - I didn't think they let women into the Garrick Club - and I was told then that they'd really like me to come because Tom had only just started. Not that it seemed to make any difference, people always seemed to know Tom, but they invited my Mum and Dad from Liverpool without my knowing, so I couldn't not do it. They were very kind to me, but I went for a glass of water, and the steward said, 'I know that face!' I said, 'You could have said that 25 hours ago, and not tell me now!' It's weird but it's true, no one ever recognises me unless I look real shabby - and then everyone will say 'Oh, didn't you used to be in Doctor Who?' I have been known to deny it!"

Lu was bit young and I thought it was quite courageous ... I remember fan signing with laughter because we were in this tour going along the lights and we were being followed by a giant orange. "Well, daughter," he said, "this is what our career has come to, being chased by an orange!" Lu had a wonderful sense of the ridiculous, he lived all that. He used to get so excited about something that he'd rub his hands together in glee."

Lu does like to keep her professional and family lives separate. "I don't know if that's healthy, but it's the way I prefer it. I remember my dear dad, when he was alive he was the only Sladen in the Liverpool phone book - it's a Desborough name - and I got a call from him one day to say 'Elaine, I've had such a nice fellow call me from Australia and I've given him your number!' I got phoned all the time - that's the reason I went ex-directory, because I was being woken up at all these odd hours. But that sort of thing is very rare. I am recognised sometimes, but I've never had anyone be rude to me or anything, but, you know, the only damn time anyone stops me is when I look like a hag from Hell - whenever I'm looking decent, no one says anything. When I went to Australia recently, I was not well on the plane and I went for a glass of water, and the steward said, 'I know that face!' I said, 'You could have said that 25 hours ago, and not tell me now!' It's weird but it's true, no one ever recognises me unless I look real shabby - and then everyone will say 'Oh, didn't you used to be in Doctor Who?' I have been known to deny it!"

"I used to go to my daughter Sade's primary school one day a week to lend a hand with Mothers' Help when I could, and I saw a little lad there, about seven years old, playing at being a Doctor in the playground. I got such a shock! The teacher, dear Mrs Lowday, said to me, 'Mrs Miller, I've made them over and they're very thrilled and would you come in and give them a little talk on it?' So I had a little mini-conversation with 21, and I had these little heads going up and they were saying 'M-M-Ms. Miller, were you really Sarah Jane?' I thought 'Oh, God, do I look different now?'

"It's amazing the way it comes back to you, and in such a productive way I mean. Doctor Who is wonderful, it's good against evil, it's wonning in a safe background. Children hear and see such horrible things now, it's all showed to them or them, and I think there's a place for Who and programmes like it, and it's great to see them discovering what a dad has to say. Sade must have been about eight when I did my first conversation with her and she just adored the Cybermen. That's passed now, but she's got a picture of a Cyberman

for you." I nearly fell out of my chair! "Keep the Sladen," he said, "but call yourself Claire. The 'ds' is for Elizabeth, and the 'Cn' for your middle name, Claire Heath" - because I'm really a Heath-Sladen. "Oh," I said, "well I'll have to think about that. It sounded like a stage-name or something - but for her to have thought of that for me, oh God, it brought tears to my eyes, it really did!"

Despite her tender years, Ian's daughter has already blazed at the fringes of the acting profession. "Let's get this very straight," Ian says firmly, when we ask if he would encourage Sade to take to the stage full-time. "My daughter is going to be a chiropractor! She doesn't like the idea, then?" "Well, I can't be upset, can I because I've done it! She'd be very aware of the pitfalls, though, and that there are two women's parts for every eight men's, and that there are a lot of people out of work, but she's absolutely saying she's not going to be an actress, and then I get these little letters coming out..." We like her dia a few more adverts in her holidays, and actually that is good for her; she gets some money to put away but the first time I saw her sitting there with a script and the

## "The only damn time anyone stops me in the street is when I look like a hag from Hell!"

and it's signed, and she's got a lovely picture of Jon as Worf! Grrrrr! She loves Jon as Worf! It was funny because she didn't know much about Jon's background, about all those wonderful radio shows and everything that he did, and she came up to me one day after listening to a Worf tape and said "Mum, someone ought to tell Jon, he's very good with voices." \*NB\* I said, "I think he knows that, darling. I think he's cottoned to that."

I always knew what she wanted to do, although she didn't come from an acting background. "My dad, bless him, was just the most unsociable person you could imagine. But one day he came to me and said 'I've thought of a stage name

case on her head, I nearly fainted! She said to me the other day, 'You know, I'm not interested in television, I think I'd like to do a little more radio.' I said, 'I'm afraid we haven't got the choice at the moment - Daddy and I would like to do a little more radio!' So it is in the back of my mind that she might run off me and want to act, but I couldn't discourage her. I'd have to support her."

Sade did do a BBC2 film called *West Celebration* about a street party thrown for Charles and Diana's wedding, and she had a wonderful review, she was very very good in it. The viewing was the night before I was meant to go and do *Demons in Time* [1993's Doctor Who/Children in Need charity special, which transported multiple Doctors and various companions to a certain East London square] and they had technical problems so it turned into a very late evening. They kept bringing more food and more wine... Anyway, I was so ill in the morning I knew I was in trouble when I got to the make-up room and the make-up girl took one look and said, "Oh my God!" Jon wouldn't believe me, he said "Oh, she always says she's ill..." I was sick all over the set of *Demons*, and I thought "Oh, the only time I'm going to deposit Sarah again after all these years and I just look and feel like this? I didn't enjoy it at all, I'm afraid. But it was in a good cause and it was rather like a royal summons - one couldn't turn it down if everyone else was doing it - and it



**Joe (Potters)** was just having tea and Tom [Riley] was blinding. They were doing their back-to-back. So I was flattening my wallet with Joe, being taken down in the car at three in the morning, a four-hour sleep, three days on the hill with Tom, in the mud and I honestly couldn't remember which story I was to... Eventually [Miranda] said "Dad Gary took away my receipt and said, 'Don't worry, love, I'll tell you what's in it' I was doing the wrong story!"

### Mark

"**Jon** and **Tom** are totally different. They are both superb actors, but they approach things differently. You see, the easiest one never makes the mistake that she can never be number one. She shouldn't be because that would be wrong. What

Tom allowed **Dan** to do with me was to create another side to her, because he behaved differently. She was used to **Jon**, and all at a sudden she was this same person but different, and she couldn't deal with him in the same way. So that gave me more to do with **Dan**, as an actress."

### The Ark in Space

"In *The Ark in Space* I really got stuck. I was supposed to lie back in a vital action shot as **Sarah** had it was really stuck on **Liz** because they'd made the last that **Sgt Lee** narrate for me at the shopkeepers, and I got stuck and truly joined and wouldn't move forward or back. We didn't know what we were going to do, and then use of the cost, who still remote controlled, went round the back of the set where my rear was starting out and finished me a good spanch up the bottom. I got out through that went in double quick time, I took half a year. It was the way of getting free, and I don't say it was painless."



### The Sontaran Experiment

"I had to sit in a bog writing a picnic napkin for about two hours."

### Genesis of the Daleks

"**John** was our *Doctor* while the Dalek casting, and you know he's paddling along, and he's worn his trousers long and let a gaff's wear a kilt, he could frightened you!"



### Revenge of the Cybermen

"There was one scene in which **Tom** and **Ian** [Miller] and I had to run down this corridor. A door was supposed to slide open, and we were to run into this room, blow all those candles, and save the universe. This **Elle** [in her armoured George best] supposed to slide the door open and we'd come running in. And we came fast but I ran the candle, and I didn't know how it happened but the door flipped like a garage door, up the other way. The three of us were literally all our mouths open we kept going with the action in the wrong place..."

### Terror of the Zygons

"One I did like very much was the Loch Ness Monster one. I liked that script, though I don't think the model shots at the end of the *Loch Ness Monster* were very good."



### Planet of Evil

"I loved working at *Exting Thales* because of the history that goes back there. They made wonderful films a long time ago, and I loved being there. Also, it was nice to go to a planet that was evil but that looked beautiful, with all these

wonderful flowers and jungle to notice and things. Because honestly, everything I went, it was either a reddish tip, a mystery, or a short break ..."

### Pyramids of Mars

"In the Egyptian story, Pyramids of Mars, I was always trying to run in a dress with the hem trailing on the ground in the sand all the time. I kept tripping over it, ruined the dress in the end, jumping out of a window less than ten feet, rather, with that dress billowing up around me, that's told the truth. I had losing the chance to wear something pretty for a change, instead of the usual tattered trousers. Looking at women's clothes, I now think I looked much better in dresses; the same angles were more flattering."

### The Android Invasion

"One thing that stands out especially is filming The Android Invasion on a novel. Going from day to day in some woods in West Sussex, Tom had to lift me up over his shoulder to climb trees if I was. My brawlers were tight as mud, and not enough, so I was pack-locked over and they split it in full view of the camera. I had very slightly coloured pants on that day, and it looked dreadful, real Christmas party stuff. So I went and got changed in to the spandex pants, because we always had tons of everything in case of that sort of mishap with the costumes. When we did the shot again, the selfsame thing happened! Spat trousers, right down the back, in a show-up. Me and my big bottom! There wasn't a third pair, and it was too hot to put a coat on or anything. So I had to spend the rest of this afternoon with my trousers held together with safety pins so I couldn't sit down, and we had to re-enact the entire climbing sequence so that no one did shots of me from the front for the rest of the day ..."

### The Brain of Morbius

"One serial which I didn't really like was The Brain of Morbius ... There was one scene where the monster who goes for me in the laboratory. I kept saying this is really stupid, that it would have been in every *Doctor Who* anyway. It was never fully resolved, but I just left it ugly. In that scene, as if I had somewhere else to go because it just didn't feel real."

### The Seeds of Doom

"I loved all that film knew to The Seeds of Doom, it was wonderful. It was close with polystyrene hot on location, not in the studio — no, none of it was done in the studio. On location it was a mystery as you would cover the scenes with polystyrene. I have all these end scenes of the Doctor and Leela where you're dipping your way through with wind machines. I would think very much like have bed more wind machines; sometimes for you we wouldn't have them in the studio, and I thought all the sitting down through the interview and pretending to be sick when you're really not. Instead of pretending you to where when in fact you're breathing!"

### The Masque of Mandragora

"One remember having a great deal of trouble. We couldn't believe how I could be on a continual other and then vanish away without there seeing me. And then did this wonderful sort of make-



"I think we're being bitten ... " Sarah and the Doctor in *The Seeds of Doom*  
Photo © BBC 1980

was nice to see Jon and others. It was stuck together with sticky tape though, wasn't it? I don't know how anyone managed to get it all together. I mean you've got to take your hat off to [production personnel] Gary [Downie] and John [Nathan-Turner], they really did an amazing job."

La is married to actor Brian Miller, best known to *Doctor Who* fans for his role in 1983's *Snakeskin*. They met at the Liverpool Playhouse, where La went to work immediately after leaving drama school. "I left drama school a year early. I was only there for two years, and I went to work at the Liverpool Playhouse as a student on one pound a week, and then it went to four pounds, and then eight pounds. Brian came to play Malvolio in *Twelfth Night* — you see, even then, when he was very young, he was an amazing character actor. Anyway, he came to play Malvolio and I was the assistant stage manager for that. I saw this young, newly headed actor coming in and I thought, 'Oh, that's a bit nice!' I was very young and I had always said 'No insufficiencies in the theatre,' but within eight months of being in the theatre I knew what I wanted."

The Playhouse eventually closed for refurbishment, but La and Brian were soon able to work together again in Manchester. "Terry Colgate, who had been assistant director at Liverpool, became the resident director at Manchester's Library Theatre, so he asked quite a few of the people who'd been at Liverpool with him to jump up again. I went there as an ASM, but after the first play I was put on to the acting company. Terry Colgate was the making of me, he sort of nurtured me. He was an amazing actor, the audiences just loved him, but he only wanted to direct. He died very young and I think, if he'd acted, he would be someone who had made a mark today. He and Barry [Lars, La's first *Doctor Who* producer] remind me very much of each other, so maybe that's why I got on so well with Barry." Terry assembled the most amazing company, and he gave me the most wonderful parts. *Desdemona* in *Othello*, Jo in *A Taste of Honey*, Mary Warren in *The Crucible* ... Mary Warren was my all-time favourite, I adored it. David Burke came in to play Proctor, and Linda Polan — who was in *R9 and Company* — played Proctor's wife Jean. Bob was there, and Marie Arlene, Sash Kesterman, and David Jackson who was in Blair's *7*. Linda Polan

says of him, 'I knew him when he fell through his first tail.' He's enormous, he is lovely, and he would annihilate everything on stage. He'd turn around and half the set would fall down! I played the wifely avaricious cinema owner's wife in *All in Good Time*, with a blonde wig on, and David and I had this witz to do together and, oh, my poor face! He said 'I know, I'm awful, aren't I?' So look, when we dinner, just stand on my feet! So I'd stand on my feet and he'd dance me around!"

Early television work included *Bluewatch*, *Some Animals Do Use Tax* and (as the Americans call it), *Z-Cars*. Someone said to me at a convention, 'You were in *Z-Cars*, Miss Slade,' and it took me ages to work out he meant *Z-Cars* And, through *Z-Cars*, I get *Doctor Who*!" She also did a stint in *Coronation Street*, playing barmy Auntie Reynolds. "I never thought I'd be cast, because I'm not built like a barmad. Most of my scenes were with Bill Roache, Alan Browning and Peter Adamson. Peter was wonderful — hard put to publish the fact that he was going to Alcoholics Anonymous and Granada were not very pleased about it. He said to me, 'If you'd known me a few months ago, you would have hated me!' And I was in the days when you'd be told, 'Oh don't sit there, that's Albert Tattlock's chair!' I don't think it's like that now but, you know, they were the odd times. I love *Coronation Street*, it's great. When I first had Sade and I wasn't getting much sleep and I was really tired, it made me realise just how important a half-hour programme is for people. Just to have that time when you can sit down and switch off, before she started crying again and before I had to do something else. I think it's terribly important sometimes to be part of entertainment — if you don't have radio or television, what would you do? There'd be more people standing on the street! But I do think there should be more responsibility for what's on television. I see what is put in front of my daughter, and in a way things are put before children."





The Doctor and Sarah talking history  
in *Mosaic of Manshers*

Photo © BBC Video

that they can morally understand but that they aren't emotionally equipped to deal with. People say to me there shouldn't be censuring, and I don't agree at all!"

With that in mind, then, how did Lea feel when Mary Whitehouse heavily criticised Doctor Who during her interview? "Oh gosh, yes, she really slammed us into us, didn't she? But our Doctor Who went out at six o'clock on a Saturday, something like that, just after the football results when all the family was sitting down. The children would have been watching it in a very safe environment and I think a child who, talking back then, would have been upset – and harmed, if you like – by Doctor Who, would have been the kind of child who could have been harmed by a cabbage falling downstairs and being squashed under someone's foot. It's in the perception of the environment and in who the child is with when they see it, and I don't think there's any harm if they're with their Mums and Dads at home." In any case, Lea believes that the production team always acted responsibly. "If there was a complaint, it was never laughed at and thrown out of the door. It was evaluated and discussed quite a lot. But, basically, we could always justify what we had done. We felt there wasn't anything gratuitous, anything unthinking at all, on that score."

"When we were doing the scene in *Genos of the Daleks*, when Tom as the Doctor could have actually wiped the Daleks out, he didn't just do it as written. Everything stopped in rehearsal and he said, 'Just a minute, let's take this seriously. Do I destroy them and then they can never do any harm to anyone, or do I actually say I cannot kill? I have no right to play God?' He was actually agonising over the dialogue. That scene was terribly important to Tom, very important," Lea admires Doctor Who for taking such scenarios. "When I was in

Australia, I had some wonderful questions from university students that really made me think. I thought 'Good, I didn't know there was so much in it when I did it,' and you do re-evaluate what you did and how it might have affected them."

When we ask how easy it is to fall back into the role of Sarah Jane nowadays, Lea laughs and replies: "Horribly, horribly easy! I just know her, and I suppose I use more of me than I thought I did at the time." She finds it hard to describe her character in words. "I just know where she comes from – no, I know where she comes from more than I know where she comes from. Normally [in an acting role], you have a big character background, but I felt that Sarah really

existed just when the story was never happy with the idea of her being a journalist, because I didn't know enough about journalism and I knew that, when I was interviewed by journalists, they wouldn't like it like, although you do as much homework as you can, I think you just painted in a way. If you start doing a lot of theorising about what kind of journalist she is and exactly what she's written and this, that and the other, you won't play the scene because it's not about that, I don't think so, anyway. The whole thing of Doctor Who to me is that it's a timepiece, it's a little bubble of its own ... You just play the scene for what it's worth, and you are as real as you can be, but if you try to make Doctor Who 'real' in the same way as *The Sweeney* or *The Bill*, I think – with no disrespect to those programmes – you almost downgrade it. I saw Doctor Who as a kind of comic strip thing, because I always remember the most amazing thrill I got going to the cinema on Saturday mornings as a child, when they were showing *Pink Panther* or *Flash Gordon* serials. I can feel the hairs going up on the back of my neck now, and that's what you want to transmit, not the idea of her being a journalist, but the feeling of that moment. To me, adding a subplot that you remember, that's something to you, that actually gives you a little pleasure in your real, honest life."

To be concluded

the thing where we just pulled over off. It was very clever. We went mad at that actually, he couldn't – you know, how could you sort of lie to and get someone off? I think he knew at the bottom and sort of designed me off. I don't know how I got off that one. We used to laugh a lot, it was very necessary . . ."

### The Head of Fear

"(Tom Baker and I) wrote a lot of the first series ourselves. And I remember telling Baker at one point, 'We didn't let off the last scene unsolved. And I remember telling Baker at one point, 'We didn't let off the last scene as the very last scene, we did it in the first lot of recording. I don't know if that was because they didn't want us, Mary thought, 'Oh well, maybe we better not make it the last scene, we'll get too many or something, it'll be boring, I don't know. But what did happen was, out of the scenes that we filmed in the last recording unit with Clifton, when Clifton cannot get up some sort of stage. And Tom and I just had a heavy moment, we put the glasses, whether it was a moment of tension – the last scene, had you given in the first lot of shooting – clean over-much, I don't know what it was, then just wrote a part, and we were adapting and editing, we actually gradually fell down of our jibes, and then we started to do episode and episode and again. And they were going mad in the box – 'What are you doing in the floor?' – I am remember Tom and I just lay like, just walking up a slope and sitting down, it was wonderful. It was kind of everyone a release, a party attitude. I don't know what it was, but it was nice . . ."

"I did miss him. And I hope, you know, he missed me. It was the hell of writing that had actually worked very well."

### K9 and Company: A Girl's Best Friend

"John Nathan-Turner [said], 'I have this idea. A girl from Doctor Who has never had a companion on her own. What would she like to go without the Doctor?' Well, that's a very difficult because the assistant always becomes off the Doctor. I mean, she can't really like the Doctor, I think that just would be bad form. It's what the Doctor, the programme, 'Well,' I said, 'Would Miss West?' 'It,' he said, 'Will you get the scriptwriters on you. They know you as an actress, they need you for *Sister Jane*, it will be written especially for you.' Well, I thought, 'Wonderful!' The script came, I opened the script, and I read, 'Lea, you're alone down here, you drive ... I don't do any of that. And that was written for me ... I phoned John, he says, 'Oh, Lea, you can do it.' You might see a few lines goes back and forth, and you might have a bit of a break at the keyboard, but anyway, it's fun.' So anyway, And that's what it should be, because it we don't enjoy it, you don't enjoy it."

### The Five Doctors

"I don't know how the director ever got us to perform. We used to train every little headache and pimple off the time. We are very professional, but it was just, missing coming together, after so long. I mean, Jon [Pertwee] and I worked very well together, and we're the greatest of friends, but we do sometimes because we go different ways. But to come back on that we like we'd never been away. All of us wouldn't we need us up at a state query. We said, 'Hello, Doctor,' 'Hello, Doctor,' and it was all go again . . ."

# Shelf Life

## DOCTOR WHO: THE MISSING ADVENTURES THE WELL-MANNERED WAR

Featuring The Eighth Doctor, Romana and K9  
Author Gareth Roberts RRP £4.99

Available 18 April 1997 ISBN 0 456 23506 5

**I**t's no surprise at all that Gareth Roberts' name should adorn the cover of Virgin's final *Missing Adventures*. Although stalwart Christopher Eccleston has been perhaps more adept than he at communicating the modes of diverse periods of Doctor Who, Gareth has, by specializing in one particular era, demonstrated an unsurpassed joy in celebrating the programme. In his last shoot, the author not only resurrects his classic team, but brings back Melvyn Edmund Stokes, the rotund and comic erstwhile from *The Renaissance of Grend* and the Cheshire cat, the plain race he created in his *Alewife Adventures*, hinting that *The Well-Mannered War* is a fusion of his two contrasting styles.

This did give me cause for



cardboard" – which gives the opposite message that this is a deliberate pastiche of the television series, right down to the quirks of its production. Both forms are acceptable and enjoyable, but Gareth does pastiche far better.

At first, *The Well-Mannered War* seems to be simply another "phoney war" story, like *The Amegashen Factor* (and follows on rather too closely from this year's similarly-themed *MA, A Dozen of Death*). Humans and Cybermen are poised (or rather poised) in conflict over a small and worthless planet, not yet having been freed for hundreds of years. The book soon asserts its uniqueness, nevertheless: there is a general election imminent on the human side. An unimpeachable allegory for the current state of British politics ensues, complete with pensioned leaders who lost in their offices, a civil service comprising feminized archards, and office machinery with a mind of its own. The book seems at times to be more an homage to the work of SF author Philip K Dick than to that of Doctor Who producer Ortonham.

While Marthans descend upon Britain, High office has K9 quite smitten; A crowning success, Or an ignominious mess? Let's see what **Dave Owen** has written . . .

quarium of the way through. Or so we're led to believe – there's an even fuller explanation near the end, which is even more rewarding. By saving the best til last, Gareth ensures that the *Missing Adventures* have ended on a high. And, for good measure, he's even reprinted the "CHANGING FACE OF DOCTOR WHO" foreword from the old Target novels.

## THE NEW ADVENTURES THE UNHOLY DAYS

Featuring The Eighth Doctor, Bernice and the Brigadier Author Lance Parkin RRP £4.99 Available 18 April 1997 ISBN 0 456 23504 9

**T**he *Well-Mannered War* may just assure the British general-election forthcoming at the time of writing, but Virgin's final BBC-licensed New Adventures achieves an unprecedented degree of topicality for the series by actually including it. Maybe, by the time you read *The Unholy Days*, you'll be able to visualize John Major or Tony Blair as the unnamed recently elected premier. And I had to make do with an uncertainty-preferred Schrödinger's Prime Minister. I can't envy the voter, should the prophecies within the book ever fulfil.

The novel's best perspective is taking it opens with Bernice Summerfield awaiting the Doctor's arrival at his possession home on Earth, the house at Alien Road. We see the new look Doctor in his new-look TARDIS through her eyes, rather than the other way around, completely apt, given that regular readers will know Bernice far better. I must confess my parochial prejudices here, and confess that I anticipated this new Doctor running around London with Bernice and the Brigadier rather more readily than when seeing him doing the same in San Francisco with Grace and Chang Lee. This isn't just due to a Doctor Who fan's small "c" conservatism, but because the series has evolved most successfully when placing its innovations alongside the *status quo* – as here – rather than depleting or ignoring it.

And what a lot of *status quo* there is for Doctor Who, especially when set in present-day Britain. Only that arch-voiced-of history, Lance Parkin, could take so much that has been established in broadcast and printed Doctor Who, and piece it on the page so consistently. *Mars*, for instance, has simultaneously been populated by the Ice Warriors, descended from the warring Ambassadors of Death, and is in our own rather more mundane real world, a lifeless rock visited only by the American Merman and Viking maidens. Here, at three versions coexisting in the biggest of the book's breaching meetings of the fictional and the factual.

The memorable image that illustrates this – and there are plenty, in an unusually visual, filmic story – is a live TV broadcast from Mission Control before the first Rauch married landing on the Red Planet since the Mars Probe of the seventies, *i.e.* the

concern. Gareth's *Missing Adventures* are enjoyable because it is so easy to imagine familiar performers speaking his lines. If the work has already been done by the makers of Doctor Who, the television series, however, working from a pallet of his own, he merely achieves an odd blend of spacey science-fiction and juvenile adventure. Cynically, that description could fit Doctor Who as a whole, but his *New Adventures* lacked the warmth that made the TV series so comfortable.

The *Well-Mannered War*, then, is a half-and-half compromise, except a scenario like that of *Tragedy Day*, but repeated by the Doctor and Romana of *The English Way of Death*, and you won't be disappointed. The clichédness of style (if you will) continues throughout, I thought I had come upon a reprint when I read that the Doctor "put the cup of tea in his pocket" – however, 15 pages later, he reaches "into a pocket for the cup of tea stored there." These clearly signal to the reader that the writer considers his work to be a fantasy in its own right and unsuitable on television. Yet, later on we read: "Stokes made a fist and slammed it against the wall which wobbled." The place might as well be made out of

Willeso – despite K9's grabbing the thought as he stands for election.

Doctor Who has always sustained narrative interest by first establishing the improbable and then after a process of investigation, explaining the former logically. The *Well-Mannered War* manages to improve on this worthy principle by placing a denouement which offers an apparently complete explanation for this curious statement, about these-

## Haven't I Seen You On The Telly?

**M**any Virgin authors have been keen to let us know what they think about Doctor Who. This month's *The Well-Mannered War*, for instance, mentions the Thugron-Searson War, which will be instantly recognisable to select few followers of Thames Television's wonderfully silly children's SF series, *The Tomorrow People*. Gareth appears to enjoy Carolean Street, too, when Curly Matts had a star named after him, while Rosquel, little did he know there would be a planet orbiting it, Pakalakots 5, as mentioned in *The Renaissance of Grend*. And *The Plotter* features a 17th century Masonic lodge whose members' obsession with all things quadrangular can only make them precursors to the Street's own Square Beavers . . .



# Lance's story is a breathtaking merging of the fictional and the factual.

Ambassadors of Death? The pundits chosen are the very real Patrick Moore and the very fictional Professor Quatermass, himself no stranger to threats from Mars, and only tangentially real in Doctor Who (cf. NewEarthworks of the Daleks). The venue also hosts to a cocktail party where layers of reality ride interestingly, well, scientific. Professor Bernhard Dawkins is there with his wife, who perfectly resembles Romana's second incarnation – she being actress Lalla Ward. She wouldn't look too out of place; one Professor Geoffrey Hoyt is also in attendance, he being the fictional character played by Tom Baker in the TV hospital drama *Medics*.

It's not all confectionary, of course; there's a story and, for the first two-thirds, it's a thoroughly arresting one: best summed up as political TV drama House of Cards meets Independence Day UK. We're forgotten precisely how Lance introduces Mechanavision Sciences Minister, Lord Winchester – because any such description was swiftly and utterly obliterated by the invocation

of the spectre of actor Ian Richardson playing House of Cards' anti-hero, the Rt Hon Francis Urquhart. Like Urquhart's manipulation of journalist Martin Dicken in that series, Winchester later beds feisty hackerine Eve Waugh – whose unforgivable homunculus is no doubt drawn from novelist Evelyn Waugh whose Scoop likewise parades various political shenanigans but also ensures that The Dying Days acquires Jeff Wayne's The War of the Worlds concept album as its soundtrack. The Dying Days oscillates early on when concentrating on such interplanetary Whishwash contention yet feels a little later, as the author realises he has an annex of Britain (yes, just Britain, not the whole world) by some tea Wimsons to resolve.

In contrast, this is a very atypical New Adventure to end the series, especially when compared to the gloomier style that has predominated over the past year. Yet it showcases perfectly the range's ability to actually expand Doctor Who and make its legend larger: the two most familiar protagonists here being Bernice, the



## Talking Books Lance Parkin

The author of *The Dying Days* on writing for the Eighth Doctor... .

### On focus

"I didn't want to be distracted by the spin-offs – the lessening, seeing little people's souls, the half-human question – so I concentrated on what this Doctor was like as a person."

### On planning

"His main characteristic is his spontaneity – a complete contrast to his predecessor. This Doctor doesn't need to plan anything because he is capable of brilliant improvisation."

### On character

"In many ways the Doctor is like a precocious child: he sees everything as fresh, has operaticined swings and is pedantically polite."

### On history

"One thing he doesn't get a chance to do in the TV Movie, but he most certainly does in *The Dying Days*, is show stuff – especially in the face of danger: the ability to stare death in the face without flinching."



New Adventures: most successful creation. Whose own adventures begin next month, and the Doctor, a television character who has been nurtured and developed without being compromised in any way. Being creative within an existing framework is the difficult task facing all Doctor Who writers, and Lance Parkin here makes it look descriptively easy.

Given this, I'm tempted to succumb to compose an elegy for Virgin's New and Missing Adventures, but will simply make do with a toast: in grand Doctor Who style, this end is also a new beginning. Here's to the future!

DWM's occasional look at Doctor Who on-line.

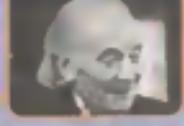
## The Web Planet

**S**elf Life can't possibly begin to provide a comprehensive review of the myriad Doctor Who-related World Wide Web pages out there but will occasionally turn an electronic eye to what's materialising on-line. If you find, or maintain a site that you think we should mention, do let us know about it either by post to the editorial address, or by e-mail to [doctorwho@newmags.demon.co.uk](mailto:doctorwho@newmags.demon.co.uk). Here's a random selection to be going on with:

For an intelligent discussion of Doctor Who as it stands now, take a look at *Shades That Bind* at <http://www.mech.gla.ac.uk/~afelis/tardis/who.htm>. If hard information is more your thing (specifically, if you'd like to know so much about the TARDIS that you'll be able to build one), visit the disturbingly enigmatic *TARDIS Resource Archive* at <http://www.tardis.ed.ac.uk/~abn/tardis/tardis.htm>.

There are some tantalising photos from Galaxy 4 (some of which are shown here) at <http://www.specifex.com/area51/3886/GAL4.HTML> and what better way to demonstrate real-time speed over the net than by sampling Doctor Who in RealAudio 3.0 at <http://members.aol.com/ysia/ta3ra.htm>.

I detect that Virgin's New and Missing Adventures authors use their computers for more than just writing Games titles Civilisation and Sim City 2000 have inspired parts of both this month's books, and Steve Lyons' *Alien Ground* owes a huge debt to gory SD sheet-'em-up *Doors Down* V can be made even more addictive by visiting <http://www.ozemail.com.au/~bsckidmo/dvdoorm2.htm>, where there are downloadable files to substitute Doctor Who's various Capodemons, Lost Souls and Barons of Hell for Doctor Who monsters. Just remember to eat and sleep between all that excitement.



# Genesis of the Daleks



creation altogether. Before vanishing, the Time Lord gives the Doctor a 'Time ring' which will transport him back to the TARDIS when he has transported the Daleks.

The Doctor is reunited with companions Sarah Jane Smith and Harry Sullivan, the two cross a minefield to a tunnel where they are caught in a gas attack. The Doctor and Harry are captured by Kaleds and sent to General Kaled's underground lair. There, the Doctor and Harry are forced to work as slaves, while the Daleks are left to fight. Raven shows the Doctor the battleground; the Daleks fight a longrunning war of attrition against the Thals in the no-man's-land between their respective cities, both of which are bound by protective domes. The Doctor and Harry get into the Thal city of Tardis, in an attempt to find the last hold of Senator Commander Nyder, soon recruited by Nyder's guards, they team up with Davros, the Kaled scientist in charge of all research at a nearby bunker.

Sarah has recovered, passed across the waste-lands by lumbering mutts - chemically-altered mutants created by Nyder to do the Daleks' dirty building-looking in, she sees the crippled and disfigured Davros supervising the testing of a prototype Dalek's weaponry. The Dalek's gun fires perfectly, turning to ash Grahama, Harry, Davros, Cooke - now we can begin..."

## PART TWO

Davros, Grahama and the Dalek mutts all, and Sarah, are killed by a series of mutts, but before they stop, the others return to kill her. The soldiers capture Sarah and the mutts, and they are taken to the Thal dome wharfs, an expandable labour; they are to load explosive explosive into a massive rocket. The explosive is a powerful, soon, the slaves will die from suffocation.

Meanwhile, the Doctor and Harry have been taken to the Doctor, where the time ring is confiscated. They are given into the care of Senior Researcher Ravan of the Scientific Division, who is questioning the pair about some developments in Davros' work. The Doctor and Harry are taken to a secret laboratory where their boss, Professor Nyder, is working on a Dalek-like robot called the Cyberman.

At the bunker, Jenson learns that he has an ally in Kastell, who is in charge of communications, but Nyder becomes suspicious and tells the Doctor and Harry that the Daleks are here. Davros' work, Johnson visits the Doctor and Harry in their prison cell. Ravan shows the

fact that the Doctor had named the Daleks as such before Davros had announced its new designation. Ravan shows the pair the instructions for the Daleks' destruction, which apparently suppressed Kaled mutant creatures are kept. Fearing the Doctor and Harry to escape, the Bender was a tunnel, Ravan lures them to alert the Kaled government and halt Davros' work, underground, the Doctor and Harry see one of the Daleks' first battles against the Thals.

In the Thal sector, Sarah and Sevlin lead a breakout and escape into the rocket site, managing to climb the gantry and fire via the roof. The sudden open fire on them, Sarah sighs, and falls from the scaffolding...



## PART THREE

Sarah lands some way below, and Sevlin helps her to reach the top of the rocket - where the Daleks have just placed her in the fuel compartment. Meanwhile, the Doctor and Harry have contacted Kaled Councilor Morgan and warned him of the future implications of Davros' work. Morgan agrees to investigate. Ravan shows the

writing the allegorical 1975 six-part *Genesis of the Daleks*, Terry Nation reinvented the history of his own creations - the Daleks - and, in Davros, brought to life one of the Doctor's most chilling adversaries. Turning his attention to this much-acclaimed tale, Andrew Pixley continues his story-by-story account of Doctor Who's production.

## "Do I have the right?"

Companions Sarah and Harry wait as the Doctor - clutching the detonator wires that will destroy the Dalek incubators thus ending the creatures' lives forever altogether - leaves on the Doctor's orders of genocide.

**SECTION 1:** If someone who knew the future gave me a child to you and told me that that child would grow up to be a futuristic dictator who would destroy millions of lives, could you then kill that child?

**SARAH:** We're talking about the Daleks. The most evil creatures ever invented. You mad destroy them. You must complete your mission for the Daleks.

**DOCTOR:** I have the right! Simply being born against the Daleks will cease to exist. Hundreds of millions of people, thousands of generations can live without fear in peace, and never even know the word 'war'!

**SARAH:** Then why not? It was a disease or some sort of bacteria you were destroying, you wouldn't hesitate.

**DOCTOR:** But if I kill, wipe out a whole intelligent life-form - then I become like them! I'd be no better than the Daleks.

From *Genesis of the Daleks* Part Six  
by Terry Nation

had the future history of the Daleks, so it might make his creation unavoidable. The Doctor's actions, Davros increases the level of pain being transmitted from Sarah and Harry's bodies. They write in to say "Will he tell me?" basic Daleks repeatedly.

## PART FIVE

The Doctor concedes, and Davros records a tape detailing future Dalek defeat. Sarah and Harry are taken to the Dalek infirmary, where, concerned that the scientist is insane, nearly succeeds in forcing the destruction of the toxic batter rooms, but is knocked unconscious by Nyder. With Kastell's assistance, Sarah, Harry and Grahama are freed from the Dalek infirmary and the scientists' star crewed from Nyder's officers. The Doctor sets off to recover the time ring and avert the development of the Daleks. Reluctantly he resolves to take some explosives to blow up the incubator room - and the Daleks' knowledge base.

To Nyder's amazement, Davros has ordered him and his guard to return to Grahama; it is decided to take a vote on the future of the bunker's work. The Doctor is laying explosives in the control room, outside, Grahama and Sarah watch as he votes 'no' and Sarah says he is a traitor. The Doctor appears at the doorway, a Dalek tankbus is threatening the life from him.

## PART SIX

With the Daleks' knowledge base the Doctor's stuck, but he has his hand free and is able to construct grenades [see panel 16]. His indecision is speeded by the arrival of Grahama, who says that Davros has called a vote in the main lab. There, the Doctor incites the time ring, Harry, Grahama and Sarah vote 'no'. Davros, however, has lied to tell them that the tape recording the Daleks' future is hidden in a safe in the Doctor's office. The tape is destroyed, but Nyder steals it from the room, on a scatter screen, then we into the main lab, where Davros, upon losing the vote, has turned to Drayton, former and immature Grahama, and his co-conspirator. Meanwhile, Lettice's forces have arrived at the entrance to the bunker and plan to seal it up with explosive inside. Several releases

the Doctor's team and lets Sarah and Harry to safety. The Doctor returns to the bunker, where he finds the Daleks inadvertently trigger the explosives. Back in the main lab, the Daleks are found to have activated their automated production line themselves. Programmed to construct their weapons to go to war, the Daleks begin to obey the Daleks - and Davros' commands, including Nyder, are gunned down. When Davros himself tries to wipe out the Dalek project, the Daleks turn on their weapons upon him.

The Doctor escapes the bunker just before it is sealed by Lettice's forces, entering the Dalek HQ, where the Daleks are the Doctor. Harry and Sarah leave Davros, having delayed the Daleks' development by a thousand years.

▶

Terry Nation and Tom Baker's  
Radio Times photocall



## In Production

**L**ate in 1973, Terry Nation, the Daleks' creator, started to consider a Dalek storyline for Doctor Who's twelfth season. After discussions with both producer Barry Letts and script editor Terence Dicks, Nation developed a story outline which was foiled by the production team to reuse too many elements from earlier Dalek serials. Instead, Letts suggested to Nation to investigate the Dalek origins – an area the series had not yet explored. Nation was delighted by the idea, incoming script editor Robert Holmes was less keen on the Daleks, preferring to develop stories featuring new races, but Letts' enthusiasm prevailed; in discussions with Nation, Holmes found the storyline strengthened by plot strands which dealt with genetics and the merits of scientific development. Letts' input was among his last work as producer of Doctor Who.

Nation's storyline, Daleks – Genesis of Evil, although structurally very close to the eventual serial, bore several differences. At the start of the story, "The Doctor is in trouble – it materialises in a garden where a Time Lord [is] waiting for Dr Who". The Time Lord gives the Doctor, Harry and Sarah a "time bracelet" to transport them to Skaro (Nation's one of this in a pilot device to keep the characters in the adventure were akin to his use of the TARDIS) thus link to the first Dalek serial. During Episode 1, the Doctor and Harry are questioned first by Ravan, and then by General Gruener whose two characters would eventually merge to become supply slaves. The mutants were "people suffering from radiation effects of old atomic wars" and had "an animal shape". The above escape attempt by the Doctor and Harry was a later addition. Davros sat "in a wheelchair" and was "almost a machine himself". The Kaleds – an asparagus, as the Doctor points out in the script – were now the Daleks' ancestors.

Stevie (Matthew Holness) and his alien friend Gruener in the Thals



The Episode 2 storyline referred to Sarah being unhooked with Marais, apparently a second Mutant at the name with Sevren. The Thal warhead was defined as a nuclear one, and the cliffhanger was different: "Sarah and Sevren are massacred on

## SCRIPTING DAVROS

**N**ation saw Davros as an intermediate stage between the Kaleds and the Daleks. Davros could think in a human fashion, and consequently speak in later dialogue than his creations. Nation stated his appearance cut fully in the script for Part Two: "Davros is contained in a specially constructed self-powered wheel chair. It has armrests to the base of a Dalek. Davros himself is a masterpiece of mechanical engineering. His chair is a complete life-support system for the deepest depths. A small micro-

phone and amplifier create the voice he no longer has [as] speech is not unlike the voice of a Dalek. A miniature H and L machine keeps his heart and lungs functioning. A single lens wired to his frontal implants. His sightless eyes. Little can be seen of his face. Tubes and electrodes attached to what does show. The upper part of his body is contained in a harness from which great complexes of wires and tubes emerge. The only

really humanised feature we ever see at Davros is an infant-sized hand that plays across the switch-paged surface of the control panel that stretches across the front of the chair". Seeing that Davros was a good character, Nation was careful not to repeat the mistake he'd made in 1962 – killing the Daleks off in their first serial – and specified that Davros' demise should not be shown; the intention being was that there should be some indication that he might have survived.



## SCRIPTING DALEK STORIES

**C**rafting the Daleks' origins, Nation attempted not to contradict too much established in his original 1963 serial regarding the telekinetic war on Skaro between the Daleks' sunbound forbearers (teachers and philosophers named Dale) and the warrior Thals. These events took place 500 years before the first televised Dalek story by which time the Daleks' ancestors had withdrawn to their city in machines powered by static electricity. This was developed in 1965 in *Tv-Century 21* comic strip 'The Daleks' as told by writers David Whitaker (Doctor Who's original story editor), and Alan Fennell, the short, blue-skinned Daleks of the comic strip of Dalek manufacture a neutron bomb to destroy the tall, peaceful Thals of Skaro.

However, a mathematics error determines the bomb destroying the Daleks. Two years later, Dalek scientist Travelling – the inventor of a robotic war machine – and war minister Zekian emerge from a shelter to find the war machine now hosting a Dalek mutation. In *The Dalek Perils of Skaro and Space-Terrorists Guide* (also 1965) Nation described the Thals at great length, and dated the travelling Dalek creation to 2033. The 1,000-year war was again referred to by Nation and Brad Ashton in *The Dalek Doctor Space Book* (published 1966) in 1973, for the Radio Times Doctor Who 50th anniversary special. Nation penned a short story 'We Are The Daleks', which suggested that the Daleks were created on the planet Amara by a scientific expedition from Haldon who captured some alienated primates ancestors and accelerated their evolution, consequently humanity itself became the Daleks.

'righteous', Of the remaining Kaleds, Benson was 'a man in his late forties' – and Megan was also referred to as 'Morgan' on occasion. Nation wanted to keep the mutants' true appearance hidden, commenting in the Part Two script: 'At all times, mutants try to conceal their aerial deformities with wrappings of any kind. We must never know what they look like'. In the televised version, the mutants were harnessed in ragged clothing; Seamus walked with a pronounced limp.

Nation's description of Davros' 'miss three travel machine' indicated: 'The Dalek is not as we know it. More primitive, less well equipped. There is no mistaking that it is a Dalek even

though it has no sucker arm. Its movements are slow and clumsy. Walking' in Part Two, when the same mutant appears in the Kaled laboratory, he noted: 'The "primitive" Dalek glides into the room. It has no weapon or arm. It appears to be a "utility" model.'

*Genesis of the Daleks* was still being written when Philip Hinchcliffe took over as the series' producer in the spring of 1974. Nation's draft script arrived at around the time Hinchcliffe was not keen to do a Dalek serial, he felt they lacked menace. To overcome his fear of the story dragging over its six episodes, he was determined to make a drama that would appeal to both adults and children. Nation had delivered Part One to Peter by early June; Part Five was delivered on Wednesday 19 June, and Part Six on Friday 29 July. The scripts were accepted on Monday 22 July.

The broadcast version differed from the scripts in several places. Originally, on meeting the Time Lord, the Doctor starts to say, 'But I haven't set the Tardis' time-dish compensators! If she drifts I won't be able to...' The clatterings to Parts Four and Five were still in different places – and the Doctor's predicament was outlined in more detail for the latter: 'His body from head to toe covered in the viscous fluid, its torso flowing like liquid rubber' (Sarah later comments that this must be what the Dalek mutants feed on). The episode still ended with the Doctor agonising over his decision to wipe out the Daleks: 'But do I have that right?'

In Part Five, the Doctor's recollection of (future) Dalek defeat referred to Nation's 1964 serial, *The Dalek Invasion of Earth* (although the date was given as the year 2000, rather than the late 21st century as established in both the earlier serial and Nation's 1965 *The Dalek Master Plan*). Continuity references to more recent stories included remarks about the transonic beam which the Doctor's party are using at the start of the serial (linking to the previous serial, *The Sontaran Experiment*), events on Nerva Beacon (seen in *The Ark* or *Space*), and even comments comparing Davros' Eric Thainark to Thainark's robot.

To direct the serial in the manner that he wanted, Hinchcliffe sought the experienced David Maloney, who had first directed Doctor Who in 1968, when he'd helmed *The Mind Robber*; his most recent serial had been 1973's *Planet of the Daleks*, so he was aware of the practicalities involved in the realisation of the Doctor's greatest enemies. In the interim, Maloney had worked on *The Witch's Daughter*, *Satty, Satty*, *Task Force* and *Z-Cars*. He was reluctant to direct a stranded Doctor Who adventure, but Hinchcliffe promised him a particularly good script. Maloney enjoyed the project immensely, establishing a rapport with the show's new star Tom Baker, whom he found fresh and inventive. (Baker, however, had no great love of the Daleks – and, after meeting at a photocall to promote the story, a board between he and Nation failed to form.) One change which Maloney made very early on was to the opening scene: the director found the planned garden setting too pastoral

and rewrite it to open instead on a brutal massacre in the wastelands Nation disliked.

Joining Maloney as the serial's designer was David Spode, this being his last Doctor Who credit; visual effects, meanwhile, were supervised by Peter Day, who had overseen many serials since *The Evil of the Daleks*. Costumes were designed by Barbara Kidd, who had worked on several stories since *Frontier in Space*. Make-up supervisor Sybil James had worked on many Doctor Who serials as far back as 1963's *The Abominable Snowmen*.

Having encountered problems on location for *Planet of the Daleks*, Maloney insisted that scenes

## Barry Letts' input was among his last work as producer of *Doctor Who*

showing the Daleks at the edge of the wasteland were recorded in studio. After some rehearsals starting circa Thursday 2 January, location shooting on location film commenced on Monday 6 at the un-filmed Bechworth Quarry in Surrey; the location doubled for Skaro throughout Part One. Cast members required included the regular team of Tom Baker, Elizabeth Sladen and Ian Marter, plus John Toshack-Roberts, whom Maloney had worked on with Woodstock, as the lone Time Lord. Toshack-Roberts performed his only scene on Elm Street shot on the first day. Including the Doctor's meeting with the Time Lord, and other early sequences such as the examination of the dead Thal soldier – originally a Kaled beside the copper was a prop Drakkar weapon made in 1965 for *Galaxy 4*. For the Time Lord material, Maloney was inspired by Ingram Bergman's 1967 Swedish film *The Seventh Seal*, in

### FILMING EALING STUDIO

**M**onday 13 and Tuesday 14 January were spent at the BBC Television Film Studios at Ealing where Stage 2 housed the Thai Rocket Site set: a section of scaffolding and the reservoir of the rocket. The filming sequences included action and silent sequences bridging Parts Two and Three which would have been difficult to co-ordinate in a recording studio (for which Nation had originally written them). Sladen was the only regular required at Ealing and posed for a photocall on the gantry set with Stephen Yardley (who had featured regularly in both *Unrest* and *Z-Cars* and would go on to feature in *The*

X-Files'). Also cast, as a Thal Soldier, was Hilary Minster (she of 'Who Ali' whom Maloney had cast as the Thal Monk in *Revels of the Daleks*). Alan Chivers and Terry Walsh double-kicked Dalek and Muo prisoners in stabs falls from the scaffolding, while sturdeman Max Faulkner (who had played various small roles since *The Ambassadors of Death*) was a Thal soldier (which results that Terry Editor, the stuntman he had hired to double Sladen in the fall which would comprise the Part Two cliffhanger, only fell about eight feet onto paper and a trousers). Sladen had already dropped ten feet himself in rehearsals.



**PETER MILES NYDER**  
teller to Peter Nyder

# G

anuary of the Daleks actor Peter Miles commenced his stage career at Birmingham's repertory theatre in 1952, and subsequently enjoyed several residential seasons at the Liverpool Playhouse, stages at Northampton and Lincoln also beckoned, as did television work.

Late in 1962, Miles was offered the role of disformed Werley Moor head Doctor Lawrence in *Doctor Who and the Silurians*; he was already acquainted with the serial's director, Timothy Combe, via a mutual friend in Miles' tennis partner, Ruth Gallop, now an acclaimed BBC drama producer. In the serial, his character met a gruesome end, falling victim to a pustulent alien plague. "I don't want to be reminded of that," grimaces Miles now. "They showed it at a convention a year or two back, on an infinite screen over the stage. I always hide when I'm on, because I'm scared of melanoma being hairy. I can't leave melanoma alone – if someone offers it to me, I go for it. And trying to strangle Nick Courtney [the Brigadier] was fairly dramatic when I was dying of some disgusting skin disease."

Then Miles' 20-year association with Doctor Who began. Four years later, Miles reprised the Ptherwas-ars team for Season Eleven's *Assassination of the Dinosaurs*, in which he found himself cast as another scientist, Professor Whitaker. Was he particularly adept at playing men in white coats? "Maybe. Thank God I did play scientists, because although they are slightly natty and have a dangerous quality, they didn't stab people to death every five seconds. They were just seriously shifty. I find that people who are overly single-minded can be slightly dangerous. I don't like obnoxious, and those people who because they are good at their job think everybody else is wrong. That's dangerous. I think Whitaker had that cold quality – highly ambitious and egotistic; highly clever, in fact. He would have followed Hitler had he been born in Germany at the beginning of the century."

"It's interesting, because in Professor Whitaker, I can see the embryonic Nyder. There was just a hint of that manner. In one scene I was in my laboratory summoning these dinosaurs, and Martin Jarvis [Butler] asked me something. The camera gave me a lovely close-up, and my face was completely cold and dimensionless. I don't know where that quality came from – I'm not like that in my private life!"

The following year, Miles was back on the

Doctor Who set, playing Davros' henchman, Nyder, in *Genesis of the Daleks*. "It's 20 years since it was recorded, and I've had enough feedback at 30-something conventions to know how popular Nyder and Davros were. Some fans can quote the script at me. That was disconcerting at first, but I'm used to it now. The late and very much-missed Michael Wisher and I acted a bit of it at a convention once; it was a performance called *The Trial of Davros*, and Nyder was called as a witness. We dressed up in reasonable facsimiles of our costumes, and the make-up on Michael Wisher was damn good. But then again, I don't really like digging up the past. I like moving on."

"Tom [ Baker] was another hugely talented actor going his own direction with Doctor Who. Because he was so talented, and a man of intellect and skill, it was bound to be an interesting direction. He had a wicked – in the nicest sense of the word – smile which he beamed at people quite often,

and I believe he added a lot of human touches to his stories. I'm very sorry I've never worked with him again, and similarly [director] David Maloney, I believe he is largely to thank for one of the top stories in Doctor Who's annals."

1983 brought Jon Pertwee's Doctor to radio courtesy Radio 5 serial *The Paradise of Death* – and Miles back to Doctor Who, tasked to find himself reunited with old friends. "I was invited by Barry Letts, the writer, to join *Genesis of the Daleks* was repeated at this time. Barry was writing the script, and he saw it and said, 'Oh gawd, not her again!' He thought it would be right for Trigun, who was a gorgeous nurse. The serial turned out to be one of the joys of my professional life, because it was a major reunion for me – Pertwee, Nick Courtney, Lis Stedman, and my late friend from the Royal Shakespeare Company, Bernard Inneson."

These days, Miles is just as happy in his new vocation as a jazz singer. He still has an acting agent and does occasional work, such as in the 1992 Colin Baker-starring 'Slender' video, *More Than A Messiah*, but is content to look back on his Doctor Who roles with great affection. "I can't define what was special about Doctor Who," he says now. "I can only be grateful."

which the dark figure of Death is challenged to a game of chess by a knight; the dark marble castle given to Franklyn-Sathers was a direct homage. Tales achieved last in editing allowed the Doctor to appear from the vast. Visual effects supplied the explosive barrage, and company Baptys supervised the use of blank ammunition on the serial. The regular cast wore costumes from

The Sixties Experiment, which had been recorded in the September and October of 1974.

On Tuesday 7, filming encompassed the landmine sequence. Shooting on Wednesday 8 continued through to the scenes of the three trailers opposing the Kaled invasion, the establishing shot of the Kaled dome model was also scheduled for this day. Scheduled for Thursday 9

Jenny were some involving extras, starting with the opening sequence wherein soldiers are sent to be cut down in slow motion, stuntmen Alan Charles and Tony Walsh featured as soldiers in the action sequences, which included the first One acquisition of the Doctor and Harry. Also shot were the two sequences wherein Sarah is stalked by the muton. Friday 10 was a stand-by day to pickup any extra shots at the quarry. Filming of the Thal Rocket Site scenes took place at Ealing on Monday 13 and Tuesday 14 January.

A small amount of model filming – the establishing shots of the Kaled

Dome and its destruction – was necessary. The dome was a wire frame supported by rods through the bottom of a miniature landscape; when small explosive charges were detonated, the rods were pulled down to make the prop collapse.

Rehearsals for the first studio session began at North Action on Saturday 16 January; several of the guest cast had appeared in Doctor Who before, notably Michael Wisher, the actor playing Davros. Wisher had previously appeared in *The Ambassadors of Death*, *Terror of the Autons*, *Companions of Monsters*, *Avenging of the Cybermen* and had performed Dalek Voices in *Frontier in Space*, *Planet of the Daleks* and *Death to the Daleks*. Avor that he would be masked and in a wheelchair, Wisher prepared for the role during rehearsals by wearing a paper bag on his head and sitting in an ordinary chair; this helped Wisher to perfect the performance with voice alone and no facial expression. The actor based *Davros*' scans on those of Hermann Russell, the philosopher and mathematician who had advocated both atomic bombardment of Russia in 1939 and the use of the atom bomb to win World War Two, but by 1949 had become a champion of nuclear disarmament.





Dennis Caltham, cast as Gharnan, had been Albert C Richardson in 1963's *The Chase*. Also in the cast were Guy Sartor, who'd become another Ali-Milie regular, and James Garbett, who had featured in *The Omega Legion*.

The first two-day recording session, on Monday 27 and Tuesday 28 January in Studio TCI at Television Centre, centred mainly on Part One and Part Two recording was scheduled for between 7.30 and 10pm. Part One was recorded on the Monday, followed by the two. Part Three Command HQ scenes involving Morgan and the Dalek councillors to avoid erecting the set again a fortnight later. In the trench set, visual effects set up flash charges to convey the impression of the barrage; green lighting, combined with dry ice, was used for the gas attack. An electric cart transporter moved the Doctor and Harry from the trench command post to Command HQ. In the subsequent scene, the Doctor left his overcoat.

The Dalek prop seen in the first episode had no neck arm, and was one of three original socket Dalek casings, repainted from its silver Death in the Daleks livery to the 'gun-metal' grey of Planet of the Daleks. A CSO-grade blue streak would be seen to pass from the gun, as per tradition. A 'negative' picture effect was shown over its target. Maloney needed every minute of his studio time – and the Davros scene had to be reshooted in one go, with no retakes.

The following night, Tuesday 28 January, was mostly spent recording Part Two – bar scenes set in the rocket silo and the cave ducting – and concluded with the Part Four scenes in both the detention room and the corridor/bathroom, again to save rebuilding the sets. Taping began with the scenes on the 'shattered wall' set, followed by the

scenes at the bunker checkpoint, where the Kaled Dome model was placed on a yellow CSO screen. For the scenes involving Davros and the test Daleks in the bunker laboratory, Walker pre-recorded one line of Dalek dialogue which was then played back into studio.

Recording continued with scenes showing the prisoners in the Thal Cell. Walker played the radiation-suited Thal Guard in the staged fight. Next came the scenes showing the Doctor, Harry and Ronson in the detention room and corridor, the interior of the incubation area was indicated by a green light playing over the silhouette of the incubation bath through which the Doctor and Harry passed. Part Two's recording concluded with the scenes showing the guard recovering in the Thal Cell; inertia of the rocket model was dropped into the film sequence as it was transferred, ending on a freeze-frame shot of Sarah falling from the gallery. The rocket model, constructed by Day, was a reworking of his Recovery rocket from *The Assassination of Dracula*. The Part Four pre-recordings which followed were the last scenes of the series.

Several new cast members joined rehearsals for

## Philip Hinchcliffe was not keen to do a Dalek serial

the second studio session: Tom Geoghegan, later to star in both *The Blackout* and *Between the Lines*, played Kestrel; Cy Towne had been a Dalek operator since *Doctor in Space*; Keith Ashley, the third Dalek operator, got his first credited role on the show, having been a regular extra since *The Scream*, and the Dalek voices were performed by Roy Skelton, who'd provided the voice on both *The Fall of the Daleks* and *Planet of the Daleks*.

The second recording block took place in TCI on Monday 10 and Tuesday 11 February; by this time it had decided to drop the overtly Nazi symbolism of Nyder's Iron Cross (after Part Two, it appears only in Part Four's detention zoom scene). The first evening's recording was largely for Part Three, starting with the film transfer of the escape sequence, again during which shots of the model rocket were inserted. The remainder of the episode was then recorded, bar the pre-recorded scenes at Command HQ and the intended last four scenes, which showed the Kaled dome being destroyed. Visual effects provided the giant claw creature in the cave set, like two other existing models

### DESIGN AND MAKE-UP STUDIO

**D**avros' mask was constructed by Peter Day and was based on the skirt section of a Dalek and included rows of illuminated switches on its control panel. The mask worn by Walker was made by visual effects designer and sculptor John Frederick Hinchcliffe, who suggested basing Davros' appearance on that of the bulbous-headed green-skinned evil genius the Melkon, who'd appeared in the *Star Trek* series in

Eight comic during the *Myst* and *Spirits* episodes. Frederick created the mask below. Walker had been part of the team that's a blue light bulb – Davros' 'Third eye' – which was intended to pulse on and off (however, the mechanism broke down during some of the later episodes and was not always repaired). In studio, Walker's voice was passed through a ring modulator to make it sound more like a Dalek.



### EDITING

In editing, a scene set at Command HQ was deleted from Part One, as Hyde states the Doctor's transplanted Raven respects that the prisoners have been captured. Hyde reminds him that the escapee is equally efficient at keeping the map up to date – the ideal Thal offensive had taken a thousand yards in sector seventeen. Part Two had no reprise from Part One, and scenes showing the Kaled guard recovering were recorded. Part Four was found to be short, and so the intended climax to Part Three (Davros' 'Ultimate conquest' of the universe) the Dalek was moved forward into Part Four, thus giving Part Three a new cliffhanger. Likewise Part Six ran short, so it gained material from Part Five. The CSO shot of the travellers with the time ring tested during sessions for *Revenge of the Cybermen* was edited in at the end, the Doctor's distorted voice edited over this.

Dalek casings were now used. An electric teddy cart moved the 'stationary explosive' shot on the Rocket Silo set, now rebuilt from *Taking One*. Thal corridor set was built with a paved floor so permit Baker and Marler to emerge from a 'mimicable cover' set within it, and the launch room in the Thal Dome had a large blue CSO screen on one wall. A recording pause was scheduled for after the scene in which the Doctor and Harry attacked two Thal guards (stuntmen Danny Powell and Jon Dowdall) so that Baker and Marler could don Thal uniforms. For the shot showing the Doctor walking on the electrified fence, blue crackles of energy from a spark generator were laid over shots of the Doctor's hands. Post-recording for Part Two then took place – being the scenes in the rocket silo, and that in the ducting in which the Doctor and Harry see the 'Thing' – a costume which used the back of an ice Warner body shell – could just fit.

On Tuesday 11 February, recording commenced with the planned and of Part Three scenes set in the launch room and the bunker

## VIEWER REACTION AND CRITICISM

**V**iewing figures and appreciation scores were good, although the audience was down slightly on both *The Ark in Space* and *The Sontaran Experiment*. Part one was variable, on Monday 10 March, the Daleks' Sean Lander commented on how reassuring the return of the Daleks was, but most remarks concerned the serial's alleged graphic violence. Mary Whitehouse of the National Viewers and Listeners Association complained about the opening slow-motion massacre, while speaking to Robert Hardwick on Radio 4 some time later, Baker agreed that these "elements of visual brutality" now made the programme unsuitable for his two children (although he greatly admired Maloney's direction). By Thursday 27 March, Whitehouse had declared that "Doctor Who has turned into tea-time brutality for kids" – considering the images of person-on-person Nazi stormtroopers and genetic experiments she insisted to Lord Attenborough:

"Then chairman of a committee on the future of broadcasting, that the programme should not be shown before 9pm. A few weeks later, in the letters pages of *Radio Times*, Alan Duddington described Part One as 'brutal, violent and revolting'."

Hinchcliffe replied that it was up to parents to dictate children's viewing and he only included violence which children could not copy.

Laboratory, running through into Part Four, which was largely taped in sequence.

The model film of the Dalek dome breaking up and burning was shown on blue C50 screens in the launch room and main lab. Silent Doctor film from NHK Japan was used for the rocket's launching after a studio camera had panned down the model rocket to give the impression of take-off. Two early scenes in the main lab were then recorded together, allowing Baker to change out of that disguise into his usual costume. It had been planned to record a special shot which would combine a model of the dome in studio with that of the burning dome, the Thal avengers and the Daleks, but this was abandoned as too time-consuming. The bridge set was a two-level affair which allowed the Daleks to appear above

the action. Taping continued with Patti Rice's lunch and Thal condor scenes, yet again to save rehuddling these sets.

The third and final studio session began in Studio 103 on Monday 26 February; earlier that day, photographs had been taken of Baker and four Dalek props in the grounds of BBC Television Centre. Because these Part One scenes had been pre-recorded, Hammer Philips (Bernard) Yarley, Section and the Dalek operator were not required.

## Terry Nation agreed that the serial was unsuitable for his two children

In studio, Part One was recorded only slightly out of sequence – some short scenes in the Main Lab were grouped together to allow Master time to change into the Kaled guard outfit, and two scenes in the Main Lab were merged to allow Slader to change into the Thal combat gear which the Doctor inexplicably finds in a Kaled cupboard and hands over (this was to cover a flaw in the season's out-of-sequence recording). Slader had been given combat fatigues to wear in the subsequent story, *Revenge of the Cybermen*, made in November/December 1974.

Taping concluded on Tuesday 28 February, when Part Six was recorded almost entirely in sequence. The Davies office set incorporated a yellow C50 screen which relayed images from cameras on the main lab set. The climax of the serial required the use of the four immobile, empty "goon" Daleks constructed for *Planet of the Daleks* for background appearances.

The Doctor managed to rip off his coat from Part One before the scene outside the incubator room, and the "Bartur Checkpoint" set included three monochromatic monitors to relay either graphic patterns or images from the main lab set. Davies was not shown to die, the close-up of his hand flared to a white-out. The part went out of focus as the Doctor, Smith and Henry departed Skaro via the time ring; these final scenes were again done in one take because of the tight schedule. The serial's 45-minute incidental music score by Dudley Simpson was recorded at Lant Grove during March and early April – very close to editing and transmission.

The serial was selected as a 1973 Christmas compilation; its Radio 2 broadcast had a piece of artwork by Frank Bellamy showing the Doctor, Davros and the Daleks. The serial was sold abroad to countries such as Australia (where it was classified 'G', without cuts, on November 1975), Dubai, New Zealand, Canada, North America (distributed in 1978 by Time Life with edits and new narration by Howard Da Silva), Hong Kong, Ecuador, Venezuela, Mexico, Chile, Brazil, Guatemala, Italy and Malta; an uncut version was sold to North America in this eighties by Lionsgate, where it is syndicated as a TVM hour of two hours 14 minutes. In France, a compilation was initially purchased before it was finally



## Daleks are immensely boring creatures . . ."



**Terry Nation** Writer: The Daleks, when they have to make any kind of long speech, are immensely boring creatures. You can tell I have a Dalek doing four or five sentences in a row, so I wanted someone to speak for them. The thing that was half-man and half-Dalek was a perfect example of this and I made sure that he was not killed . . . He actually became a very good plot piece . . .



**Philip Hinchcliffe** Producer: Terry Nation had written the script before I was appointed. So I thought that we'd better do some thing bloody good with the Daleks because people had seen them all around Australia. They were silly little things running around in carriers. So I just tried to inject more atmosphere.



**David Maloney** Director: The move during that era was towards being more frightening and violent and I pushed that and actively participated in it. My chief designer and I conceived all these strange images particularly for the beginning sequence. I think all 42 show moon death was a bit much in retrospect . . .



**Michael Fisher Davies**: Davies was just magnificent. The script for him and everyone else as well was just superb; everything fitted. We rehearsed Davies at Action with a paper bag over my head. They tried the mask on me, you see, and I realised that it was like hellish vision. I couldn't see a thing, so I always rehearsed in the same circumstances with the paper bag and sitting in an old wooden wheelchair they get for me . . .



**Tom Baker** Doctor Who: I must say I did enjoy Davies, because Michael Fisher did work so seriously and with understanding passion about the character. He used to make us howl with laughter! Actually, that [Davies of the Daleks] was a very vicious one because there the Doctor justified the whole notion of someone committing an act which would change all history as opposed to just influencing it. It's the same sort of thing that might go through someone's mind if they were working on the nuclear bomb. There's that phrase, 'Have I got it right?' That was the easy one that did that sort of thing, otherwise they were all resolved with explosions . . .



Tom Baker's early departure from the Doctor

shown by BBC in 1986 as *La Genèse des Daleks*.

Terence Dicks' novellaised Nation's story as *Doctor Who and the Genesis of the Daleks*, it was originally published in July 1976 in both Target paperback and Allan Wingate hardback from *Allan Wingate - Chris Adams'* cover art was included in the Doctor Who book published by Titan Books in May 1986. The paperback was reissued with a slightly amended cover, in August 1978. An abridged, illustrated version appeared in the *Doctor Who and the Daleks* omnibus from Arthur Publishing in September 1976, and an American edition, with a cover by David Mann, was published by Pinacle Books in May 1979, in September 1991, with a new Alister Pearson cover. It was reprinted by Target as *Doctor Who - Genesis of the Daleks*.

In May 1979, sound effects from the serial were included on the BBC Record Doctor Who - *Son of Evil* No. 19. To tie in with the 1979 broadcast of *Destry of the Daleks*, Tom Baker recorded linking narration for an edited version of the soundtrack which was released as a BBC LP and cassette. *Doctor Who - Genesis of the Daleks*, in October 1979, the album was issued in the USA in 1982 where it formed part of the Doctor Who Collector's Edition, and was re-released on cassette as part of *Doctor Who - Genesis of the Daleks & Slitheen* from the BBC Radio Collection in November 1988. Insgrooving Ltd produced a Davies Mask in August 1987. In October 1991, BBC Video issued the story as part of a double-pack. *Doctor Who - The Sontaran Experiment/The Genesis of the Daleks* had an artwork cover by Andrew Miller.

Six gaps in the BBC's summer 1982 schedules were filled by *Doctor Who and the Monstrax*, a series of repeats. To represent the Daleks (as the serial was subtitled in Radio Times), then producer John Nathan-Turner selected *Genesis of the Daleks* and veteran BBC director David Sullivan. Prodditour started to edit the serial into two compilations. Sullivan Prodditour's edits were made on Saturday 10 July, but the final edits were made on Saturday 28 by Nathan-Turner. Viewing figures were low – due to both summer weather and competition from Coronation Street, A.J. Woodhead & Co and World in Action – but audience appreciation remained high. In July 1983, Andrew Sewell adapted Nation's script as four half-hour plays to be recorded by the BBC Studio Amateur Dramatic Group.

The serial was later sold to Superchannel who ran it several times between 1987 and 1988, including a Christmas Day compilation *Genesis of*

## SERIAL 4E GENESIS OF THE DALEKS

**CAST** Tom Baker Doctor Who with Elisabeth Sladen Sarah Jane Smith Ian Marter Harry Sullivan Michael Webber Davros Peter Miles Nyder Dennis Chowney Garmain [1-2-4] Guy Starz Rovor [1-2] John Franklin-Robinson Time Lord [1-1] Richard Reaves Kaled Leader [1-2] John Scott Martin Dalek Commander Stephen Yardley Sevior [2-4] James Garbett Ronson [2-4] Drew Mosey Tane [2] Jeremy Chancer Sorkit [2] Pat Bonham Thal Soilder [2] Tom Georgeous Kneel [2-3] Ivar Roberts Morgan [3] Michael Lynch Thal Politician [3-4] Harry Minister Thal Soilder [3] Max Pashter Thal Guard [3] Cy Towns Keith Astley Dalek Operator [3-6] Ray Shatalow Jack Vaiso [3-6] Harriet Philips Stott [4-6] Peter Maitlis Kaled Guard [5] John Gleeson Thal Soilder [6] Andrew Johns Knevo [6]

**EXTRAS** David Billie David Cleere Tim Blackstone Julian Hodge Soilder: Terry Malach Alan Chever Stubbs/Soldier: Peter Duke Dead Soldier Michael Crossin Dalek John Sowerby Major Tony O'Keefe Sales Befler Michael Barker Kaled: Paul Beres Kaled Boy Douglas Rosenthal Julian Peters Kirk Klingon Thal: Terry Welsh Stubbs/Kale: Dalek Alan Chantz Stubbs/Kaled Soilder Peter Kodak Blue Melville Kaled Soilder: Barry Sonnenfeld Bob Wiltshire Kite Guards John Dakos, James Mar Motor Peter Eaton, Glyn Matheus Elite Guards Rockford Driver Henry Van Engel, Charles Hayford Pat Tracy William Ashley John Ringo/Lake Scavenger Michael Nielsen Drink Haar: Stephen Calcutt Ahng: Ken Tracey Kaled Proposer: David Claessen Patrick Scarfeir Thal Scaveller John Dakon Teddy Driver Guard: David Billie Tim Blackstone David Cleere Thal Soilder Max Faulkner Stubbs/Kaled Soilder Christopher Hartman Mufo Terry Welsh Stubbs/Kaled Mufo: Dad Manege Thing: Tracey Edmon Stubbs/Kaled/Double for Sarah Jane Smith Reg Cawse: Cliff Guest Anthony Lang George Romanoff Ronald Massey Kaled Councilor Roger Salter Mufo Jim Donald Danny Powell Starburst/Ion Guards: David Hay Paul, Keith Morris Thal Officer Peter Whitaker Thal Police: John Beaumont Eric Heyer Thal General: Charles Eustace Scaveller Philip Maher Rick Correll Julian Hodge Ryan Craven Thal Soilder: Alan Cleese Jan Dewell Stubbs/Kaled Guards: Terry Welsh Paddy Power Stubbs/Kaled: Alan Charles Thomas, Mike Haywell, Tony Hayes Scaveller: Reg Turner Thal Guard

**CREDITS** Writer by Tony Nation Production Unit Manager George Gallaccio Production Assistant Rosemary Cramton Theme Music by Ron Grainer & BBC Radiophonic Workshop Title Sequence Bernard Lodge Incidental Music by Dudley Simpson Special Sound Nick Mills Visual Effects Director Peter Bay David: Alanist John Friedlander [6] Costume Designer Barbara Kidd Make up Sylvie Jones Studio Lighting Dennis Brown Stunts: Steve Tony Miller Film Commission Editor Cossey [1-3] Film Sound Bill Mankins [1-3] Film Editor Larry Teff [1-3] Script Editor Robert Holmes Designer David Spade Producer Philip Headingley Directed by David Maloney BBC © 1975

## ORIGINAL TRANSMISSION

Episode	Transmitted	Time	RTN	Average (Millions)	Average
Part One	8 March 1975	5.30pm-5.55pm	24.30*	10.7M (29.1)	NR
Part Two	15 March 1975	5.30pm-5.55pm	24.51*	10.5M (15.6)	57%
Part Three	22 March 1975	5.30pm-5.55pm	22.38*	9.8M (42.6)	NR
Part Four	29 March 1975	5.30pm-5.55pm	23.38*	9.8M (38.6)	58%
Part Five	5 April 1975	5.30pm-5.55pm	23.27	9.8M (30.8)	57%
Part Six	12 April 1975	5.55pm-6.20pm*	23.30*	9.1M (28.1)	56%

\* Scheduled for 5.30pm-6.15pm

## REPEATS

Deadline	27 December 1975	9.00pm-9.25pm	85.57	NK (90)	NR
Part One**	26 July 1982	7.25am-8.10am	48.56*	4.9M (28.1)	66%
Part Two**	2 August 1982	7.25am-8.10am	44.54*	3.9M (19.8)	68%
Part One**	8 January 1993	7.15pm-7.40pm	24.30*	2.3M (22.6)	NR
Part Two**	15 January 1993	7.15pm-7.40pm	24.51*	2.3M (25.0)	NR
Part Three**	22 January 1993	7.15pm-7.40pm	22.35	2.3M (25.8)	NR
Part Four**	29 January 1993	7.15pm-7.40pm	23.38*	2.1M (30.8)	NR
Part Five**	5 February 1993	7.15pm-7.40pm	23.27*	2.3M (28.0)	NR
Part Six**	12 February 1993	7.15pm-7.40pm	23.30*	2.3M (14.6)	NR

\* Compilation Broadcast under the title *Doctor Who and the Mystery Of The Daleks*. Not BBC One.

\*\* Broadcast on BBC2

NK = Figure not known NR = Figure not recorded

the Daleks) received a fourth BBC transmission in January and February 1993 when it was selected by John Whitaker's Archive Television Unit to represent the Tom Baker era of the show. In a season of BBC2 repeats UK Gold broadcast both episodic and compilation versions in December

1993, January 1994 and September 1995. The BBC Archives retain the original two-inch 625-line tapes – although that last Part One has a scratch along with both first edit and broadcast versions of the Doctor Who and the Monstrax compilation.

# Out of the Tardis



# Barr

Producer, executive producer, director, scriptwriter, *Missing Adventures* author . . . in *Doctor Who* terms, **Barry Letts** thought he had done it all – but that was before he faced twenty random and reckless questions from the TARDIS tin . . .

#### Do you like your own name?

Yes. One of the things you have to consider about a name in our business is whether it works as a professional name. When I was an actor, I found that a name that's two syllables and then one syllable does work; if you get too much, like 'Barry'

Montgomery' for example, then it doesn't. I remember Robbie

Teves (former actor, played Bratista in *McLeish*) saying to me that he found it very annoying, partly because of *The Good Show*, that the name 'Trev' had become a comic name. 'Barry' has also become a slightly comic name, either 'Barry'

#### What was the last video that you bought?

A *Cine-Max* with Wallace and Gromit, one of the best videos I've ever bought. I've always loved that kind of puppetry, ever since the first ones Andrew Adamson did with the animals in the 80s, dubbing the voices on. I was very interested to see that the writer who

worked with them on *Wileman* and *Gromit* was Bob Baker, who of course was one of our students on *Doctor Who* I have no animation – I haven't seen *Toy Story* yet, but that's next on my list.

#### Have you ever seen a ghost?

I don't think so, no. I think people certainly see something, but what exactly they are seeing is another matter. I don't know whether they exist as disembodied spirits, or whether they're in people's minds, or whether they're echoes from the stories around where they're seen. I don't know. It's all possible; I'm completely agnostic about it. I remember once when I was in the Navy I woke up, and was woken by the steward standing there saying "you've woken up on the bridge." I said, "Yes, OK," opened my eyes and he wasn't there. I thought "What?", went up to the bridge and, of course, hadn't been woken there at all. Was it all a dream? I don't know, but it's probably the closest thing I've seen to a ghost.

#### What was the best party that you went to?

I'm not really one for parties, especially those mass ones where there's a lot of people. My best parties are always small groups of about half a dozen friends, having a meal and chatting, where the chat varies from very light-hearted to often quite serious. No one party really sticks in my mind, sorry.

#### Who or what has been your greatest inspiration?

I'm rather book freak – not exactly a bookaholic, but I read a great deal – and over the years, I've found that I'm most drawn to a book. I feel that they have so much to offer both in terms of imagination and fiction, but also non-fiction, and discussing things. So I would say that my greatest inspiration is probably the public library service!

#### Are things getting better or worse?

What, in this interview? Blah, blah, and then has a long think! On the whole, there's always a balance. I think the world's in a terrible mess, but I don't really think there was a time when it wasn't; there's always been some good to balance the bad. As far as I'm concerned, I think things are getting better all the time: my life's very good at the moment – yes, I'd like to do some more directing, but I'm not bussing for it because I think it's only fair that the youngsters should get a chance. I'm perfectly happy concentrating on my writing and I'm having a very good life. So for me, things are getting better.



# y Letts

## How often do you have your hair cut?

About once a fortnight. In the seventies, when I was doing Doctor Who, if let it grow very long, and had side-whiskers right down below my ears – everybody did, though, I had battle-length hair and a beard at the front and was going bald at the back. I have a science-fiction fan who cuts my hair, and is always asking me: "Why don't they produce a new version of War of the Worlds?" for some reason.

## What do you see – a glass half-full or water, or a glass half-empty?

Depends how I'm feeling at the time. I'm what I call a sub-clinical manic depressive. I'm either high as a kite, or I'm on a real down. I'm working towards a happier way of being, but sometimes the full glass of water seems full to overflowing, and the half-empty one feels like there's very little left in the bottom at all. So it depends.

## When are you happiest?

[Long think] I think I'm happiest when I'm out with my wife walking our two dogs in the park, on a nice Spring day. The sheer joie de vivre of the dogs, and the way they're completely involved in what they're doing, nothing around, somehow transmits itself to me.

## Do you believe in angels?

I don't know whether I believe in any beings divorced from matter at all. If there are such things as disembodied spirits then it's likely that some of them are good and some of them are bad, and I suppose you could call the good ones angels, but no, I don't think I believe in them.

## Have we been visited by aliens yet?

I think it's very unlikely. I think the whole conspiracy theory, that visiting alien craft have been kept secret by Governments because we'd all be too scared to see them, is so obviously there's no question that they are out there. I mean the idea that, say, one grain of sand in the Sahara Desert has life on it and the rest don't is ridiculous. When you think of how many galaxies there are, it's ludicrous to suggest there can't be life elsewhere. There must be. Certainly, if they *had* visited us, they'd be all over the place there'd be coach loads to see them!

## What was your favourite toy as a child?

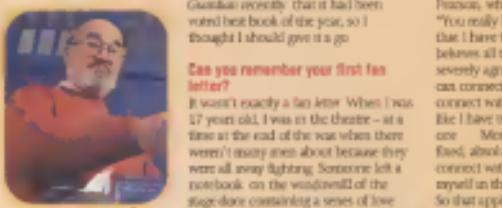
My toddy bear bear, which I saw in the window of a toy shop when I was four. He was sitting there with a clown's hat on, and a brown raff round his neck and he looked absolutely marvellous. My mother had to drag me away from the shop. And then my birthday came around and there he was at the bottom of the bed. I haven't still got him – on those days we used to have what they called a chaz, a lady who came to scrub the house, and I think she threw him away.

## What books are you reading at the moment?

Well, I'm trying to learn German, so I'm reading German step-by-step. I'm reading a series of books on the Holocaust. I started a fiction book recently but I haven't got very far with it. I saw an *The Guardian* recently that it had been voted best book of the year, so I thought I should give it a go.

## Can you remember your first fan letter?

It wasn't exactly a fan letter. When I was 17 years old, I was in the theatre – at a time at the end of the war when there weren't many men about because they were all away fighting. Someone left a notebook on the windowsill of the stage door containing a series of love



letters from schoolgirls, who had made a sort of unofficial fan club for me. I was deeply embarrassed, and never found out who they were.

## Have you ever asked for an autograph?

Not for myself, but for my children. There's a bit of a nasty story attached to that, but I can't tell you what it is.

## Where is the worst place that you have ever stayed the night?

I've stayed in some ghastly theatrical digs, the kind where you have to go through the kitchen to the

outside lavatory – smelly places with disgusting food, and one cold tap to wash with in the mornings. When I'd just been called up to the Navy, I remember going to a very bleak Butler's holiday camp with none of the amenities. It had just been built, and seconded as Navy accommodation. It was very like being in an open prison.

## Is Elvin still alive?

What rubbish.

## Who would you most like to meet?

I'd like to meet the Dalai Lama. I would call myself a Buddhist, and I think that Buddhism is one of the most sensible philosophies; it doesn't have a set of dogmas that you have to live by, it doesn't tell you that everybody else beliefs are wrong. The Dalai Lama seems to exemplify the best of Buddhism, and lives by the results of his teachings. It's quite extraordinary that he's managed to keep the balance he has without ever saying anything angry about the Chinese – making his position absolutely clear without ever actually slapping them off.

## Is there life after death?

Well, after I wrote *The Ghost of N-Space*, Richard Pearson, who played Jeremy Revolution, said to me, "You really believe all this, don't you?" I told him that I have two halves to my brain – one side believes all this absolutely, and the other half is severely agnostic. I've found over the years that I can connect with very logical people, or I can connect with very artistic people, but it's almost like I have two different modes of being for each one. Most people don't do that – they have very fixed, absolute opinions, whereas I think I can connect with these different people. I can find myself in the middle and see sense on both sides. So that applies particularly to the question of life after death.

## What is the worst song you've ever heard?

I don't know about worst, but I was going to bed one day, and playing on the radio was a song called *For Lovers on a Hill*. I hesitate to sing it for you, I went to bed and this bloody tune went through my mind all night. Although my dream was it was going on, when I woke up and went to the loo this wretched song was going on. Whether or not it's a good song or a bad song I don't know, but I hate it.

## What is the most frightening film that you've seen?

I've always avoided the real names – they've been so popular but I don't like them. I enjoy suspense, and given that then I think that *The Terminator* and *Terminator 2* are the most extraordinarily good films, the second one in particular. It's odd that being a Buddhist I got so caught up in wanting that evil liquid creature to be exterminated, when he got tipped into the molten steel at the end, even though you'd been told he couldn't be anything, the images you saw as he melted were of someone in extreme agony – and you were jolted about it. I find that to have that in my personality is a very disturbing.

I think the most frightening moment in a film is when that thing popped out of John Hurt's chest in *Alien* I jumped a mile and my heart was going like the clappers!



# The life & times of Jackie Jenkins



Monday 3 March

(Milestone/Foxfire Video Release Day)

**8.15am** Have embarrassed myself in John Menzies. Tried to prise new double-pack video through bars of trolley stacked with new releases ready for shelves but caught by belligerent woman and told to "come back later like everyone else has to." Now late for work. Forced to return at lunchtime for subsidy copy as all nice, pristine ones will be gone.

**1.30pm** Back in John Menzies. I spot Chas scrutinising BBC video packaging like a keen-eyed Antiques Roadshow expert.

"Have you seen the spine on this one?" he began. "Completely ripped! Broken case on that one. This one's got a dent in it. I'm convinced they play three-a-side football with their copies in this shop. And have you noticed that they can never seem to get the video covers in straight?"

"What about those two under your arm?"

"Ah, now this one..." He re-examined the copies. "Mmm... pretty good apart from that small spot on Dawson's nose. And this one slight bit of rippling on the plastic. Best so far though. What d'you think?"

Finally left Chas after nabbing spot off Dawson's nose with hanky, arranging Saturday night video evening at his place and promising faithfully not to watch the story before then.

**8pm** Plans to try out new video sabotaged by non-existent phone calls. In "The One Where Nigel Lost His Mind", I spent ages explaining to Nigel that yes, I was sorry he had video drop-out, and yes, it was silly of him never to keep re-scans and yes, it would be fine to take it back if only it wasn't *The Hand of Fear* and he hadn't bought it a year ago. Also mentioned that it might be sensible to try out new copy of *Awakening* (London) within a year of its release to which reply was:

"Oh, there's a new release today, is there? Which one is it?"

Brain sponged off. Give up.  
Next: Chas.

"Have you got any unusual lines on your *Awakening*?"

Explained that I hadn't actually made it to the video yet as phone kept ringing.

"Well, could you try it out and let me know? Perhaps I could stay on the phone while you do it?"

Erhardt-looking brainiac tapping fingers impatiently on wall with open FidoX provided answer. Promised to call back soon.

Things not looking good as fuzzy white lines have appeared after title sequence so waited two inches from phone for brother to finish repeating "Not one, mate" into receiver.

Finally got through to Chas' Mum.

"It's upstairs, dear. Thank her for having one of his furrines I think, it's a 'stitch' again."

**7.15pm** Am now watching Chas' self and remove videos from shelves like a rabid *Kypton Factor* contestant. Has carefully considered, story-by-story, video shop-style layout - displaying both spines and front covers - updates headaches that my lazy method of simply shoving videos

onto shelves does not. If it didn't fit, he hated it. If it did, he hated it anyway.

"Now I haven't got room for *Tales* without moving down a shelf and then I'll run into the brackets again. Now, if I rearranged it stopped after *Robots of Death* instead of producing this..."

(Cue "over-rated nonsense")  
"Over-rated nonsense... then I'd have this shelf sorted by now."

Decided it was time to step in.

"Well, if you want my opinion you should turn *Leisure* fibre round, move *Mart of the Real* up a shelf and stop your moaning. And yes, I have got lines on my *Awakening*. Fuzzy ones. More coffee?"

Wednesday 5 March

**7pm** Chas has popped round to observe my fuzzy lines, to see if they're the same as his kines, because Jack's spoken to Nigel on the phone about it and Nigel said,

"What lines?" Told him Nigel probably hasn't even noticed the packaging's changed, let alone managed to spot any lines, but he insisted on coming in anyway, if only to sound off about Nigel having a really good copy flat embarrassing, as I'd been double-checking line shadow and ended up watching *Parl One*. Promised Chas I was never intending to watch whole story, merely checking persistence of lines. Although my lines matched his, he's now learned that his are more frequent than mine and has gone home to re-check.

Thursday 6 March

**8pm** Video evening over Chas. Chas still complaining about shelves, and how naked he will be if BBC ever re-release entire saga with new packaging. Nigel and he hadn't even noticed packaging had changed. Think Nigel could be going stupid in the head.

Finally put video on. Chas still complaining about lines. Did lots of tracking with remote control, growling every time a line appeared. Nigel announced that tonight he'd loaned his beautifully perfect copy to his parents, who'd seen him trying it out, commended my exceptional clarity, and requested to see it. This time I growled too.

All hoping to see addition of new trailer from McGinn film but instead trotted to usual shot of three ancient, out-of-focus BBC videos.

"Why bother putting together such an excellent trailer if you're not going to use it?" sighed Chas. I then commented that, according to

DWM, the BBC may even take two extra months to release *The War Machine* due to addition of extra footage... so sticking a trailer on could put them back years. All finally shut up and watched video, which has now settled down with no lines at all. Chas placed

Mass growling as phone rang and Chas left room for few seconds. When he returned it was clear it must be good news as he was not seen him smiling this much for weeks.

"It's your Mum, Nigel. Something about clean underwear for tomorrow," Nigel stammered off muttering insults just as he got to the door. Chas called after him: "Oh yeah. She also wants to know if that rolling effect is supposed to be happening all the way through Part Two of your new video?"

Hope he keeps the receipt.

# Timelines

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Poole House, Coach and Horses Passage, The Promises, Tunbridge Wells, Kent TN2 5AU or e-mail us at [doctorwhotimelines@poole.demon.co.uk](mailto:doctorwhotimelines@poole.demon.co.uk).

## "X" RATED

Oh dear - who's a grumpy old scouse then? I just read the editorial in DWM 248. There I was thinking that one of Doctor Who's central tenets is tolerance and there is a rant against a different TV show as the entire editorial! Are you running so low on new things to say that you are having to resort to insulting the other shows out there? I assume the next issue will rage against Babylon 5.

Doctor Who fans can hardly cast stones at The X-Files. Yes, lots is a steal of The Thing From Outer Space, but so is The Seeds of Doom. Yes, some episodes of both shows are less than enthralling, not even managing to be so bad they're good. But The X-Files does share one thing with Doctor Who - it will stand itself up. I suggest editor Gary Gillies watches the episode Joe Chung's "From Outer Space" and lightens up. His editorial smacks of childish pique because the US network renews The X-Files each year (but have dropped Doctor Who). I adore Doctor Who, but half the pleasure was in the wait for the next episode. The only "S" show to still give me that buzz is The X-Files, and I was appalled to read such a droning diatribe against it in DWM. It reminds me of the current political campaigns that are more concerned with rubbering the opposition than in presenting a valid argument for anything else. If some of us are mad enough to watch The X-Files as well as Doctor Who, let us.

Of course, it could just have been a ploy to get lots of letters defending The X-Files. There hasn't been a good argument in Timelines for ages.

Ezra Halcay  
Editor

I was all set to write a gushing eff of praise about how DWM has risen to new heights of excellence both in content and in design. But then I read the editorial in issue 248. Were it not for the fact that you mentioned The X-Files by name you could

almost have been describing the Paul McGann TV Movie. You do yourself no favours at all by slapping off a series which is both popular, and made for Fox Television. The major difference between The X-Files and the new Doctor Who is that one is entering its fifth series whilst the other won't even get as far as its first. And judging by the quality of the scripts I know when one I prefer.

As for criticizing the lack of resolution in The X-Files, yes, there's a bit of that. But do you understand what was going on in the Doctor Who? The X-Files goes but it's way not to provide answers to its storylines - there is a clarity in the storytelling that makes long, tedious explanations unnecessary - and that is what editor Chris Carter fought for. He does not believe in patronizing his audience. There is room for all types of science fiction on TV. I am not about to swear allegiance to one series just because it is better. We all know that Doctor Who is wonderful, but saying that Doctor Who is wonderful because another series is "ubbish" is hardly a constructive argument. I doubt whether you would approve of a similar editorial about Doctor Who in The X-Files Magazine.

David Lovell  
via e-mail

It has occurred to me that as there were no letters in DWM 248, you felt that you had to stir things up with your vitriolic attack on The X-Files in order to attract some interest. Let me assure you, it is not done in the strongest terms.

I like The X-Files and have been watching it from the beginning. I have also watched Doctor Who since it began over 30 years ago. Yes, I saw the very first episode (broadcast on television) I have been a devoted fan ever since. My son is also a keen fan at 11 years old. I have also read DWM for many years and enjoyed it until now!

What gives you the right to vent your spleen on a show that just happens to be enjoying some popularity at present? What makes you right and those who critique Doctor Who sometimes for good reason, wrong? I could single out many Doctor Who stories and describe them as "ubbish"; those who don't like the programme have done the same with the whole series as such. But they are no right as you are about The X-Files.

DWM is not about The X-Files. Your critique is misguided. I suggest Gary Gillies submit an article to one of the the X-Files related magazines, of which there seem to be plenty, and as editor of DWM confine his comments to Doctor Who.

Mark Westford  
via e-mail

Does DWM have it in for Mulder, Scully and their FBI chums? Err, well, no. The

## LETTER OF THE MONTH

I am writing to suggest that we put an effort to look to Doctor Who's future would DWM consider changing its logo to the new metallicized McGann type? I know it seems like a small detail, but it is important to keep up awareness of the series' transition in the wake of the TV Movie. (and for that reason that Universal still hold the production rights until 2010). This new logo, old book packaging, which does not link back to the series' past, gives the series a more "whole edge". Other people might take exception to this - I think it was right for us to stick to hanging it up to stand up on its own and using the new edition would add to that. Once people begin to appreciate the series' current incarnation, it's much much easier for them to look to its past with affection rather than revulsion.

Patrick Bell  
via e-mail

Drop the chromed logo? Never, or is it? Actually, it is a possibility that in 2010 DWM - discussed here as DWM in the age of our New Look - and send it off to... tell me what you want. Should the magazine adopt a new TV Movie-based "meeshed" or keep that familiar metallicized chrome?

It's over to you.



THIS ONE!

NOT THIS ONE!

main thrust of Gary's editorial was to contrast yesterday's storytelling techniques with comments made by former producer Graham Williams inside that issue. It wasn't entirely a coincidence, as I mention earlier, that for the rest of us in the office every Friday morning (although we close our eyes during Migen's episodes, he's not stupid). Personally, I can't get enough of the X-Files. I even got the complete Season One box set for Christmas. And it's nice. Designer Peter has no comment to make, however; he can't watch it on his own. He gets frightened, the big issues.

And if X-Files fans really believe that DWM 248 is editorially biased, written solely to stir up a bit of excitement in Timelines - well all those conspiracy theorists must have gone to your heads.

## ALL GROWN UP

Matthew Jones: Fluid Links articles are usually very interesting, but when I read Kids Stuff (DWM 247) I just had to disagree with him that Doctor Who is for children! The attitude that fans have tried to clear up for years! In fact, it is only since the New Adventures appeared, with all their bad language and violence, that shop owners have taken the novels out of the children's section. To my mind Doctor Who has never been a children's show - and never will be. It's bad enough when your friends call Doctor Who a tree-odd children's programme. Come on, Matthew, you can do better than that!

Shane Metcalfe  
Ryn Lancer



"I broke the mould and am impossible not to like!"



I came to the DWM Christmas Party at Revere Studios on 8 December, which was wonderful. It was a shame that there were no Doctors present but it was a privilege to meet Nicholas Courtney, Sarah Sutton and, of course, all you lot! It was well worth turning up for, and great fun. This was the first Doctor Who event I have been to, and I was very impressed with the way it was organised. I will over the moon to meet Sophie Aldred. I consider Ace to have been one of the best companions. She broke the mould and was impossible not to like in the series, but after meeting Sophie in person, I can't believe how friendly and lovely she is. All in all, with so many special people involved with the day, it certainly was a good way to start Christmas. Thanks again.

Martin Richards  
Colchester, Essex

## PLASTIC RAPPED?

Thanks for DWM 248 – as classy as ever, and particularly satisfying for myself (and no doubt other fanzine editors) to see The Farsene Trap under new management after so long.

As for the comment in the Behind the Zines feature that my 'own Auton' and other 'creations of its ilk, may shock, offend or enrage' – well, yes they might. But a large number of people who have bought Auton regularly over the last eight years find it to be nothing more than it is – a fanzine which gives them a damn good laugh (especially admittedly, a little over the line on occasion). I can see quite clearly that the material may be "controversial" – to some, I am sure. Most of Auton's readers, use Auton simply as a fan-produced magazine that is prepared to take risks in order to shake some of the apathy and Meekness out of fandom. At the end of the day, it is nothing more damaging than a harmless schoolboy prank. It's not like we're spreading something a face in or trying to blow up the world, is it? So, how about printing our address so that broad-minded adults with a healthy sense of humour can decide for themselves? Over 100s only need apply.

Robert Hammond  
Editor, Auton

With that caution in mind, details of how to order Auton can be obtained from Robert at 82 Farncombe Street, Farncombe, Godalming, Surrey GU7 3LN. Editors of fanzines of all types are welcome to send their publications for review to The Farsene Trap or the editorial address.

## DISC SLIP

Why oh why was your reviewer Dave Owen allowed to imply in a recent *Sheff Life* column that



our Doctor Who – The Completely Useless Encyclopedia was somehow not a proper factual book? To point out that we had confused the names of Professor Kellerman's giant robot and a mountain in the Karakoram range will fail to say the least – but then imagine our surprise when he proceeded to insist that the smash 1984 single I'm Gonna Spend My Christmas With a Creek (and

yes, it is GONE, not GOING) was recorded by Petula's People's precursors The Go-Jones. No doubt your readers have now all seen the January issue of Record Collector magazine, which gives the lie to this claim. The record sleeve is reproduced and the band in question is clearly identified as The Go-Jones [sic].

To be fair to Mr Owen, he was

only repeating an error first made in the *Goldney Guardian* section of DWM 54.

Nevertheless, we feel we should, erm, set the record straight. We also demand that Mr Owen be paraded in chains through the streets of London to be pelted at and denied for his means' belief that a respectable group like

Petula's People would ever record a Doctor Who spin-off single.

Chris Howarth and Steve Lyons  
Salford



# BURTONS HALF PRICE PAPERBACK OFFER EXTENDED

## NEW ADVENTURES

- ALL CONSUMING FIRE
- ALSO PEOPLE
- BIRTHRIGHT #
- BLOOD HARVEST
- BLOOD HEAT #
- CHRISTMAS ON A RADICAL PLANET
- CONUNDRUM
- DEATH AND DIPLOMACY
- DECIEIT #
- DIMENSION TRIOSES #
- FALLS THE SHADOW
- FIRST FRONTIER
- GOD ENGINE
- HEAD GAMES
- HIGHEST SCIENCE #
- HUMAN NATURE
- ICEBERG RG #
- INFINITE REQUIEM
- JUST WAR
- LEFT-HANDED HUMMING BIRD
- LEGACY
- LOVE AND WAR #
- LUCIFER RISING #
- NIGHTSHADE #
- NO FUTURE
- ORIGINAL SIN



All books originally published at £4.99 except

# Published Price £4.50

# Published Price £3.99

Are Offered at HALF PRICE  
(i.e. £2.50, £2.25 & £2.00)

- PARASITE
- THE PIT #
- RETURN OF THE LIVING DAD
- SANCTUARY
- ST ANTHONY'S FIRE
- SET PIECE
- SHADOWNWING #
- SHA KELOWNA
- SKY PIRATES
- SLERRY
- STRANGE ENGLAND
- THEATRE OF WAR
- TOY SOLDIERS
- TRAGEDY DAY
- TRANSIT
- WARCHILD
- WARLOCK
- WHITE DARKNESS #
- ZAMPER



FOR THESE AND HUNDREDS OF OTHER BARGAINS IN DOCTOR WHO BOOKS AND MERCHANDISE SEND TWO 1ST CLASS STAMPS TO –

**BURTONS**  
**20 MARINE COURT**  
**MARINA**  
**ST LEONARDS**  
**EAST SUSSEX TN38 0DX**

## MISSING ADVENTURES

- CRYSTAL BUDERPHUS
- DANCING IN THE CODE
- EMPIRE OF GLASS
- EVOLUTION
- GHOSTS OF N SPACE
- GOTH OPERA
- INVASION OF CAT PEOPLE
- LODOS OF THE STORM
- MAN IN THE VELVET MASK
- MANAGRA
- MANAGERIE
- MILLENNIAL RITES
- ROMANCE OF CRIME
- SYSTEM SHOCK
- SORCERERS APPRENTICE
- STATE OF CLANGE
- SHADOW OF WENG CHANG
- TIME OF YOUR LIFE
- TWILIGHT OF THE GODS
- VENUBIAN LULLABY



4TH DOCTOR HANDBOOK  
5TH DOCTOR HANDBOOK  
6TH DOCTOR HANDBOOK

## POSTAGE

1 Book	50p
2 - 3	£1.00
4 - 6	£1.50
7 - 10	£2.00
11 - 15	£3.00
16 - 20	£3.50
21 - 25	£4.00
26 +	£4.99

## CALLERS WELCOME

THURSDAY, FRIDAY &  
SATURDAY ONLY  
9.30 - 4.30

# Vox Pops



"Hardly an adequate substitute for Star Trek, and by comparison rather childish"

Photo © BBC/Panavision

The BBC Audience Research Department regularly monitored audience response to Doctor Who with the assistance of an ever-changing panel of licence-payers. Stephen James Walker dips into their files – and discovers what viewers really thought of the Pertwee years ...

**S**ason Seven is now generally regarded as a watershed in Doctor Who's history, when the Doctor's on-screen exile to Earth by the Time Lords took the series in a radically new, more adult-oriented direction. If the BBC's internal audience research reports are anything to go by, however, this was largely lost on viewers.

The reaction of the sample of 200 who commented on the opening episode of Jon Pertwee's Doctor Who debut, Spearhead from Space, could, it was noted, "hastily be described as enthusiastic" – although "the majority" were clearly quite satisfied with it. The report continued in a similarly lukewarm vein:

"It was perhaps early days to judge, most would say, but at least this introductory episode seemed up to standard and if the story so far merely 'set the scene' and, rather neatly and quite convincingly, introduced the new Doctor Who, there was every indication that once under way, the story would develop into the usual quite diverting 'science-fictional escapade' that had come to

expect of the series. A few (but very few) admitted that they never had any time for this 'childish rubbish', while a considerable number conceded that although a new Doctor Who series was not unendearing and this first episode had appeal, compared to the series it replaced, Star Trek, it seemed naive and, to them, less satisfying. 'Hardly an adequate substitute for Star Trek, and by comparison rather childish.' But time will tell, and it's good enough in its own way." Altogether the consensus of opinion seemed to be that this new series gave every indication of becoming a Doctor Who adventure in the expected tradition – and certainly (untry added) it appealed very much to children."

The 200-strong sample of viewers who commented on the closing Episode 7 of Doctor Who and the Silurians gave a rather mixed response. Over two-thirds responded "warmly", and considered that "a well conceived 'surprise' ending had made a 'fitting closure to a thrilling serial'. Some of those who reacted "less wholeheartedly", however, thought it "a rushed and 'rather tame and juvenile' finish to an otherwise exciting and at times frightening tale". One



The Time Monster: "absolute rubbish."

Photo: BBC Wales

commented that the Silurians themselves gave in too easily"; while others complained that the episode was "slow and lacking in action". An usual, a small minority clearly found little to enjoy in Doctor Who, holding it to be "bad-tasted rubbish".

The fact that the series had undergone a change of format now seemed to be registering, but opinions on this development were again divided. "I preferred this serial to many of the earlier ones," noted one viewer, "because one is more interested in a possible threat to this world one lives in, than

were unknown planet as so often featured in Doctor Who." Others, however, "did not think the present story as effective as previous series, some obviously regarding an Earthbound Doctor Who as less exciting than the space traveller. They also said that the story had avoided doses in places and overlong, several judging it "ridiculous" and the "monsters" far too unthreatening; or, alternatively, it had become "too adult now". Although some said that they did not regard Doctor Who as entertainment for adults, more commented that it made suitable viewing for all age groups."

One particularly encouraging aspect of the report was that it confirmed early indications given in the comments on *Spearhead from Space* that Jon Pertwee's portrayal of the Doctor had soon won over the series' viewers.

"Jon Pertwee was again warmly praised, several adding that they preferred his playing of Doctor Who to that of his predecessor."

"Not humbling like the others, much more modern and sensible", one of them wrote.

There were no further audience research reports issued on Doctor Who until the start of Season Nine, when two consecutive episodes of *Day of the Daleks* came under scrutiny. The 339 viewers who commented on the story's penultimate episode again give it a rather mixed reception:

"The majority . . . evidently enjoyed this episode at least moderately, some tolerating it for the sake of their children (not any cup of tea but they still eat it); others admitting to being 'sucker' for this ingenuous 'Bubble' and quite a number finding it altogether enthralling ('I have become a big fan of Doctor Who; this was a gripping episode, I can't wait till next week'). There was noticeable feeling, however, that it was rather slow-moving, lacking in tension and action, and some viewers complained that the series seemed not as good as its predecessors; it was less 'imaginative' and exciting, they said, or as becoming stale and predictable. ('Seems to have lost its sparkle. No longer feel for the Doctor or share his adventures'. 'Maybe children viewing for the first time would find this good, but to me it's just repetition. I wish the Daleks would get Doctor Who for good this time'), are commenters echoed by several, one or two noting that 'the Daleks have had their day'."

## "All the worst aspects of transatlantic TV..."

The unavoidable comparisons drawn between Doctor Who and *Star Trek* in viewers' comments on the opening episode of *Spearhead from Space* suggested a shift of opinion since *The Naked Time* – the second episode of the American series – had been broadcast on BBC1 on 19 July 1969. The audience research report on the latter noted

"A sizable group of viewers supplying evidence were only moderately taken with this second instalment of the inter-galactic adventures of the Space Ship Enterprise, and a small but vocal minority contended were definitely impressed. Perhaps the most strident comment from one of this group was the following: 'It was appalling. It seemed to include all the worst aspects of transatlantic TV programmes, and showed how good the home product is. I'm not particularly keen on Doctor Who but this made me long for its return!'" Other viewers agreed that so far *Star Trek* had struck them as a very stereotyped and predictable piece of science fiction – 'of the mass-produced sort that the Americans churn out', said a Sales Office Supervisor, while one critic added that it was 'way behind the BBC's Doctor Who because the pseudo-scientific jargon was banal, and the characterisations lacking in substance'.

The only contrary opinion was that, in terms of production values, "several viewers remarked that they thought *Star Trek* had Doctor Who beat".

The report on *Day of the Daleks*' final instalment, meanwhile, reflecting the opinions of a sample of 280 viewers, revealed that reaction was again "moderate rather than enthusiastic".

"Some of those reporting, certainly, were great fans of Doctor Who; science fiction was all too rare



Doctor Who and the Daleks  
"I'm a machine," says the Dalek.



Day of the Daleks  
"Allegedly, it's the best  
story of the year."



Roger Delgado in Frontier in Space. "It's a bit like a Hammer film."

on television, and this was good, imaginative stuff, they said, well thought out. More often, however, viewers in the sample tended to regard it as 'bit of a gong' – entertaining enough in its wry, laid-back manner – a great hit with children but hardly to be taken seriously – and often confessed that they watched only because other members of their family wanted to do so. More specifically, there were complaints that, after three episodes in which nothing much seemed to happen, this last one appeared very rushed and the Daleks vanquished all too easily – 'as though they couldn't get rid of them quickly enough'. In any case, some added, they were sick of the Daleks and hoped that they had now seen the last of them.

The season's final episode, *Pet Sox* of *The TARDIS Monster*, drew an even less favourable assessment from a relatively small sample of 88 viewers.

"There was evidently some feeling among reporting viewers that Doctor Who was 'ready for a rest', disappointment being expressed with a rather tame and predictable ending to *The TARDIS Monster*, the final story in the present series. Some, certainly, enjoyed this unimaginative and enjoyable farce about the possible fate of the fabled city of Atlantis, which had some tense moments, but, on the whole, it was felt to reflect the general 'tedium' of the series, several characterising it as 'absolute rubbish' which was too obvious and stereotyped to hold their attention. 'I see the Master has escaped again, so no doubt we are in for a further series of confrontations', remarked one viewer only."

Commenting on the current state of Doctor Who in more general terms, the report continued:

"A sizable number... commented an enjoyable and interesting series which, in their opinion, continued to appeal to the imagination and was invariably good light entertainment, but, as indicated, many felt that it had deteriorated considerably since the early days and now attempted to make up for a lack of real imagination and engag-

## "I see the Master has escaped again, so no doubt we are in for a further series of confrontations"

ability by inventing a series of new, but 'all too similar' monsters and phenomena. They were certainly tired of the continuing battle with the Master, who was exactly like the villain in a *Lead White drama*, several said; and the channelling as a whole struck them as much more crude and shallow than it used to be."

Fortunately, the closing episode of Season Ten's *Frontier in Space* gained a much more positive response from the reporting sample of 170

"Too pathetic for words..."



In BBC occasionally broadcast continuous repeats of Doctor Who stories, one such example was the four-and-a-half hour compilation of *The Sea Devil* transmitted on BBC1 on 27 December 1977 – which, obviously, was the subject of its own audience research report. According to the comments of the 117 viewers in the reporting sample, the repeat was received at the time with rather mixed feelings. The preference scores expressed for a complete play

being offset by the fact that as the majority had seen it before, the usual excitement as to the outcome was 'lacking' while a sizeable minority did not care for the series (which in their opinion had suffered its enter-tainment value) and found *The Sea Devil* particularly corny and 'laughable', a considerable number said they 'thoroughly enjoyed' the story despite having seen it before, and considered the series as a whole to be 'imaginative and good fun'. Most thought the performances

very good – with Roger Delgado (I definitely evil, according to one viewer) and Jon Pertwee (the best Doctor Who, in the opinion of another) being singled out for particular praise. 'There was some division of opinion over the Sea Devils,' the report continued: 'some viewers finding them laughable or too pathetic for words, but others thought them most effective.' Translators and the production as a whole was considered quite satisfactory.'

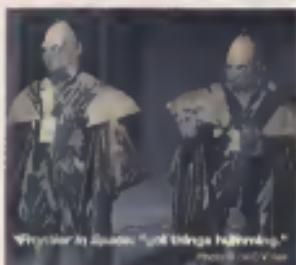


*Planet of the Spiders: "Extremely perturbed!"*

Photo © BBC Wales

aspect of the serial, settings, costumes and make-up (especially for the various 'alien' species) being considered very good indeed.

"As always, there was a mixed one of opinion that the Doctor Who series had long outlived its entertainment value. Nevertheless, it was clear from viewers' comments that it was still widely regarded as excellent family entertainment, from those who said that their children would never miss it to the rather older viewer who wrote, 'I sometimes feel, at 64, that I shouldn't be watching that', and a considerable number evidently agreed with the member of the sample who said, 'I feel the enjoyable pace of fantasy could go on for ever – each new generation is potentially a new race of Doctor Who fans.'"



*Doctor in Space: "Just things happening."*

Photo © BBC Wales

## "When will it come back, Mum?"

A common thread running throughout the audience research reports of the early adventures was that, whereas parents occasionally expressed concern that the series was too frightening for their offspring and had them watching "iron behind chairs", children themselves were overwhelmingly positive regarding the series. Only rarely was any criticism expressed, such as when a nine year-old boy, after viewing *Spearhead from Space* (Episode 1), remarked "I like it best when Doctor Who lands on a planet and meets monsters and things". Some thought it "not terrible enough" although older children were occasionally "inclined to scoff" and describe it as "childish". The following selection of comments, taken from the reports on the closing episodes of *The Time Warper* and *Planet of the Spiders*, gives a fair cross section of views:

"My children are always

engrossed in watching Doctor Who. I can never get a word out of them whilst the programme is on."

"Bill thinks Doctor Who is good fun and have watched all of them since the first." (Boy aged 8/teen)

"My son is usually spellbound, particularly when the story includes monsters."

"I think Doctor Who is a very nice series, I like it because the characters are so real. It is very bloodthirsty" (Girl aged seven)

"My two small daughters

seemed very impressed. Even my two-year-old asked when Doctor Who was coming on."

"Saturday still revolves around Doctor Who".

"My six-year-old son liked it, although he thought some parts could be frightening for little ones. I'm not certain if he was including himself as this statement."

"My son (four and a half) misses it when it comes to an end. He says he wished it was an everyday show. He particularly enjoys the weird creatures."

"Two small boys raced to their seats, tea forgotten, dead set all talk by grown-ups and nearly in the box with the hamsters on the screen!"

"They all want Doctor Who to go on forever. More exciting if possible."

"Exciting, frightening, a must every Saturday. When will it come back, Mum?"

The final instalment of Season Eleven's opener, *The Time Warper*, also drew a generally favourable response from its sample of 272 viewers.

"The majority evidently found this episode up to the accepted standard of Doctor Who adventures, making good entertainment at least for their children and very often for themselves as well. ('Can be really enjoyed whatever age you are') It was a very good ending, they often said, to a story which 'brought up in a good climate' with 'lots of excitement'. There was some minority feeling, however, that this was not one of the best Doctor Who episodes and that it was too far-fetched ('the miraculous escapes of Doctor Who from impossible situations strain credulity to the limit'), 'empty' and 'childish' (ridiculous), or 'slapstick rather than the science fiction we have come to expect'. A small group were bored by a programme which seemed to them purely for younger viewers."

Sadly, the episode which was to form the Third Doctor's television swan-song, Part Six of *Planet of the Spiders*, marked a return to the rather lukewarm tone of earlier reports. Opinions of the 177 viewers sampled on this occasion were summarised thus:



*Planet of the Spiders: "Extremely perturbed!"*

Photo © BBC Wales

"The conclusion of *Planet of the Spiders* met with a lessentient rather than enthusiastic response from most of the adult viewers who constituted the sample audience. However, a minority of about one in three found it very enjoyable. The 'death of Doctor Who in the shape of Jon Pertwee – the most likable and sensible Doctor so far, according to a few long-term viewers – was grieved with some angst, nevertheless, several said they liked the flexibility of the Time Lord concept – and felt that the 'resolution' was nicely effected in this episode. The acting and production were generally commended, although some viewers thought the minor roles were sometimes stiffly or hammy performed, or the giant spider in this story (perhaps inevitably) less likeable than some monsters the series had created."

"Reporting viewers who really enjoyed Doctor Who themselves were clearly in a minority. Some such viewers appeared to find recent stories disappointing."

"Not nearly as good as some of the earlier adventures – it's the ones where the TARDIS travels back through time. Too many of the adventures are situated on the Earth, and those are the poorest."

"Perhaps I'm getting too old but, really, some of the plots were telegraphed, weren't they? Also – too much shooting and army battles let's have something to activate the brain."

"These comments would doubtless have provided food for thought as incoming producer Philip Hinchcliffe prepared to institute a further change of direction for the series with the arrival of Tom Baker's Doctor."



# Next issue . . .

## "Who am I?"

What makes a Time Lord tick? In *Question Marks*, the first of a two-part series, we put the Doctor in the psychiatrist's chair – and ask who the hell our hero thinks he is . . .

### **Fire and Brimstone**

The far future, and an aged prophet suffers a terrifying vision: all Hell is about to break loose – literally. The Doctor and Izzy plunge into the Inferno in the first episode of an epic new strip adventure!



### **Graham Williams**

"Often we would be tearing our hair out in the gallery while Tom Baker was going through some of his antics downstairs . . ." The former *Doctor Who* producer on the controversial Season Seventeen!

### **The Telesnap Archive**



"Have fun while you can . . . before they crawl all over you!" Presenting another of those lost sixties classics: gripping Second Doctor chiller *The Macra Terror*!

### **Plus . . .**

The Romans conquer the Archive!  
Blood 'n' guts 'n' Citizen Kane in *Roots*!  
100 things you never knew you knew about Sarah Jane Smith!  
And a smorgasbord of your favourite regular features!

**DWM 251**

On sale 10 April



# Reader Offer!

A new collection of quality  
Doctor Who merchandise!



**Anniversary tribute brochure**  
32-page special with 100 mini-interviews –  
series luminaries celebrate 30 years of Who



I Was A Doctor Who  
Monster!

Behind-the-scenes video  
now at special low price!

**Ghost Light** art print  
A3 print of the original novelisation  
cover artwork



Pin badges

Seal of Rassilon or Cyber-Tomb  
symbol in a variety of colours

**The Cyber-Mat**

High quality mouse mat with  
Tomb of the Cybermen motif

Only  
£8.00



**Easy ways to order!**

- By phone with credit card  
Hotline no. 01823 353000
- For a copy of this page with credit card details,  
Hotline no. 01823 351382
- Post a copy of this page with cheque  
or postal order (no cash please)

**Order address**

Name \_\_\_\_\_

Address \_\_\_\_\_

Tel no. \_\_\_\_\_

Postcode \_\_\_\_\_

Item code	Description	Price	Quantity	Total price
DTL901	'Seal of Rassilon' pin badge Black/Gold <input type="checkbox"/> Gold/Red <input type="checkbox"/> Green/Silver <input type="checkbox"/>	£4.50		
DTL902	'Tomb' pin badge Black/Gold <input type="checkbox"/> Black/Silver <input type="checkbox"/>	£4.50		
DTL903	Mouse Mat - 'Tomb' design	£8.00		
DTL904	30 years of a Time Lord anniversary brochure	£8.50		
DTL905	Ghost Light cover artwork print (A3)	£5.00		
ITP007	I was a Doctor Who Monster video	£3.99		

**Sub total**

Post and packing  
UK and N Ireland  
Europe  
Rest of World

Per item  
£1.50  
£2.50  
£5.00

**Total**

Send completed form to  
**Marvel Readers Offer**  
**PO Box 190**  
**Taunton**  
**Somerset TA1 4XY**

All orders will be despatched  
within 28 days; but in the  
event of overpayment we may  
advise you in writing of any  
further delay.

If you do not wish to receive  
details of other special offers  
then please tick here

**Method of payment**

Cheque/postal order made payable to **Marvel Reader Offer**  
 Visa  M/C  Delta  Switch Issue no. \_\_\_\_\_

Card number

Expiry date / /

Creditholder's name \_\_\_\_\_

Signature \_\_\_\_\_